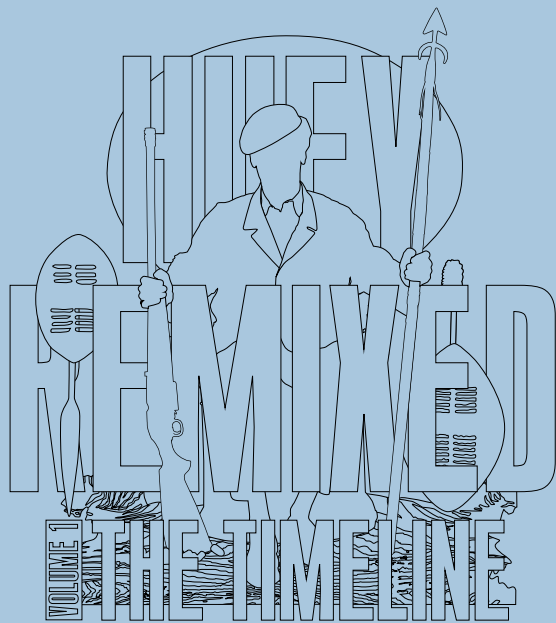


A HISTORY OF REPRODUCTIONS AND APPROPRIATIONS OF THE IMAGE OF HUEY P. NEWTON IN A RATTAN CHAIR



STUDIO FOR VISUAL POP.CULTURE



STUDIO FOR VISUAL POP.CULTURE

This publication was conceived, collected, organized,
edited, written and designed by Mark Mulder, Studio
for Visual Pop.Culture.

For more information, please visit: post-what.com.

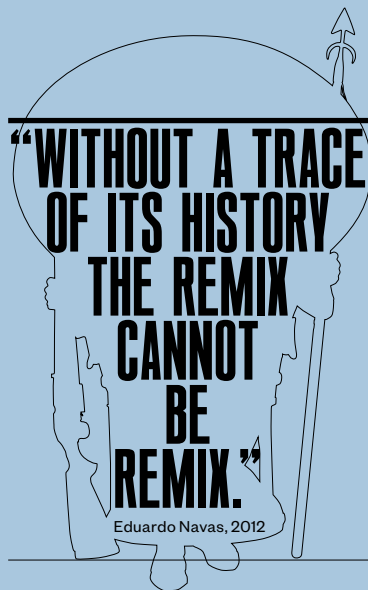


TABLE OF CONTENT

THE REMIX

Huey Lives! (On And On...)	10-11
Huey Remixed, A Research Project	12-13
Four Stages In The Life Of A Revolutionary Artwork	16-23
Checklist For Selection	24-25

THE TIMELINE

1967.05.15	The First Appearance Of Huey In A Rattan Chair	28-29
1967.06	Poster Of Huey In A Rattan Chair	30-31
1967.07	Huey In Front Of Huey In A Rattan Chair	32-33
1967.11.23	Huey Must Be Set Free #1	34-35
1968.01	Bunchy Carter Unfurls Poster	36-37
1968.02.17	Empty Chair At HBD Free Huey Rally	38-39
1968.05.04	Huey Must Be Set Free #2	40-41
1968.09	Posters Of Huey At Free Huey Rally	42-43
1968.09.29	Huey In A Rattan Chair With Bulletholes	44-45
1969.01.15	Huey On Stop The Draft	46-47
1969.01.15	Huey Supports Platform Program Rules	48-49
1969.01.25	John Huggins Holding A Poster Of Huey	50-51
1969.02.02	Huey Supports Ten Point Program	52-53
1969.05.04	Panther Holding Poster At Free Huey Rally	54-55
1969.08.09	Posters On Display At International HQ In Algiers	56-57
1969.12.27	Huey Supports Hueys Appeal	58-59
1960s (late)	Free Huey Buttons	60-61
1969	Huey On A Free Huey Postcard	62-63
1969	Graphic Bust Huey HBD	64-65
1969	Poster At Press Conference LA	66-67
1970.01.03	The Blue Genius Of Huey In A Rattan Chair	68-69
1970.02	Posters At Free Huey And Bobby Rally	70-71

1970.02.17	Happy Birthday Blue Huey	72-73
1970.02.17	The Genius Of Huey In A Rattan Chair	74-75
1970.05	Poster Of Huey Above Sandbags	76-77
1970.08.15	Welcome Back Blue Huey	78-79
1970	Stokeley Behind A Lectern With Poster Of Huey	80-81
1971	Radical Chic Woman In Rattan Chair	82-83
1972.05	Eddie Kendricks As Huey	84-85
1972.05.11	Huey In A Leather Chair	86-87
1973	Huey With Bulletholes On Revolutionary Suicide	88-89
1975.01	Gorilla In A Rattan Chair	90-91
1979.09.21	Uncle Jam As Huey	92-93
1979.09.21	Uncle Jam In Space As Huey	94-95
1985	Sugarfoot In A Rattan Chair	96-97
1989.08.28	Posters Of Huey With Bulletholes At Funeral	98-99
1990.08.25	Empty Chair With Flowers At Memorial	100-101
1980/1990s	John Waters As Huey	102-103
1991.10.01	ChuckD As Huey	104-105
1995.05.03	Marcus Chong As Huey	106-107
1995	Dhoruba Bin Wahad In A Rattan Chair	108-109
1990s (mid)	Nas As Huey	110-111
2000	Keith Knight As Huey	112-113
2003.09.23	BigBoi In A Rattan Chair	114-115
2003.11.25	Missy Elliot As Huey	116-117
2004	Empty Bronze Chair As Monument For Huey	118-119
2006	Colored Huey Is Spirit Of The Panther	120-121
2007	Henry Taylors Painting Of Huey	122-123
2008	Otabenga Jones' Huey Without Head	124-125
2011.02.11	Tattoo Of Huey On Freddie Gibbs	126-127
2011.06.15	Gil Scott-Heron As Huey	128-129
2013.06.24	Dirac-Art's Work Of Huey	130-131
2013.09.07	Spray painted Mural Of Huey At NOLA	132-133
2013	Huey In A Rattan Chair Is Black Against Empire	134-135
2013	Jeannette Ehlers As Huey	136-137
2013	Jennifer Moon As Huey	138-139
2015.02	Akua Naru As Huey	140-141
2015.11	Paris As Huey	142-143
2015	Slauson Girl As Huey	144-145
2016.06.24	Huey As Marvels Black Panther	146-147
2016.09.04	Blissfull Queen As Huey	148-149
2016.10.08	Beyonce As Huey	150-151

2017.02.15	Silkcoren Of Huey	154-155
2017.04.20	Kamaiyah As Huey	156-157
2017.04.21	Zinzi Minott As Huey	158-159
2017.06.19	Marvels Black Panther On A Throne	160-161
2017.07.06	JayZ As Huey	162-163
2017.10	Patch Of Huey In A Rattan Chair	164-165
2017.10.05	Kendra Foster As Uncle Jam	166-167
2017	Brandan Odums' Black Empty Chair With Flowers	168-169
2017	Mahogany Jones As Huey	170-171
2017	Modeled Warrior As Huey	172-173
2018.02.08	Huey As Center Piece Of Real Super Heroes	174-175
2018.02.17	Afrofuturist Huey In A Rattan Chair	176-177
2018.02.20	Justintoart As Huey	178-179
2018.03.31	Queen Mary As Huey	180-181
2018.06.14	Fab 5 Freddy's Glitter Huey In A Rattan Chair	182-183
2018.08.11	Elizabeth Obi & Olive Morris As Huey	184-185
2018.10.26	Erykah Badu As Huey With Neelam	186-187
2018.10.31	Kelly Rowland As Huey	188-189
2018.11.20	Melanie Queen As Huey	190-191
2018.12.11	Keith Walker As Huey	192-193
2019.02.01	Action Figure Of Huey	194-195
2019.02.25	Huey As Center Piece Of BPP Leaders	196-197
2019.02.25	Mural Of Huey In A Rattan Chair	198-199
2019.03.11	Self Preserving Black Woman As Huey	200-201
2019.03.11	Strong Black Lead In A Rattan Chair	202-203
2019.04.19	Queenbeeink As Huey	204-205
2019.05.10	Marvels Black Panther As Huey	206-207
2019.05.17	Urban Toons Art Of Huey	208-209
2019.05.24	Doll As Huey	210-211
2019.05.24	Urban Toons Panther As Huey	212-213
2019.05.25	Tupac On Games Of Thrones	214-215
2019.09.09	Rapsody As Huey	216-217
2019.09.24	Tattoo Of Revolutionary Gorilla As Huey	218-219
2019.11.01	Child As Huey	220-221
2019.11.01	Michael Kiwanuka In A Rattan Chair	222-223
2019.11.05	Rakapinto As Huey	224-225
2019.11.06	Chickendra As Huey	226-227
2019.11.09	Chatterthis85 As Huey	228-229
2019.11.14	Black Barbie As Huey	230-231
2020.01.14	Crystal Cotton As Elaine Brown As Huey	232-233

2020.01.14	TheBrixtonAmbassador As Huey	234-235
2020.01.14	VaneeChavarria As Huey	236-237
2020.01.28	Black Woman As Huey In A White Rattan Chair	238-239
2020.01.31	DefSound As Huey	240-241
2020.02.07	LaShay Griffin As Huey	242-243
2020.02.09	AD-V As Huey	244-245
2020.02.12	Astral Huey In A Rattan Chair	246-247
2020.02.17	KingKoley As Huey HBD	248-249
2020.02.21	Egyptian God Ra As Huey	250-251
2020.02.22	Huey In A Window Display	252-253
2020.02.23	Michelle Obama As Huey	254-255
2020.02.28	Alfredo Gray As Huey	256-257
2020.02.28	Skate Illustration Of Huey	258-259
2020.02.29	Black Woman As Huey	260-261
2020.03.06	Ikyanimob As Huey	262-263
2020.03.19	Mural Of Huey, Marcus & Angela	264-265
2020.03.28	Akwasi On A Throne	266-267
2020.04.17	Selah And The Spades As Huey	268-269
2020.06.02	Jammie Holmes In A Black Rattan Chair	270-271
2020.06.11	Artwork Of Huey As An Athlete	272-273
2020.06.11	Joan Tarika Lewis As Huey	274-275
2020.06.16	Illustration Of Huey With Slogans	276-277
2020.06.28	Nas As Huey	278-279
2020.07.02	Kea Woods Artwork Of Huey	280-281
2020.07.20	Jessica DeAbreu As Huey	282-283
2020.08.04	Pregnant Nikki Taylor As Huey	284-285
2020.08.23	Empty Chair With Flowers At Memorial	286-287
2020.09.12	Frederika Newton As Huey	288-289
2020.11.02	Pregnant Candice B Moore As Huey	290-291
2021.01.26	Graphic Novel Huey	292-293
2021.02.12	Poster Of Huey In Judas & The Black Messiah	294-295
2021.02.17	Happy Birthday Huey	296-297
2021.03.12	Psluvashanti As Huey	298-299
2021.03.24	24K Goldn In A Rattan Chair	300-301
2021.06.21	Vapourwave Huey No Rattan Chair	302-303
2021.07.11	Empty Rattan Chair	304-305
2021.08.31	Mural Of Slauson Girl As Huey	306-307
2021.09.06	Nightmare On Wax In A Rattan Chair	308-309
2021.10.30	Button Of Huey For Commemoration Apparel	310-311
2021.11.21	Special Edition Print Of Huey	312-313

HUEY REMIXED

2021.12.04	Fredrika Newton As Huey HBD	314-315
2021.12.08	Black Santa As Huey	316-317
2021.12.11	Black Businessman As Huey	318-319
2022.01.14	Beto Lopez As His Mom As Huey	320-321
2022.01.20	Huey As Marvels Black Panther	322-323
2022.01.28	Panther Mama As Huey	324-325
2022.02.01	Black Heart As Huey	326-327
2022.02.02	Mural Of Huey, Malcolm & Stokely	328-329
2022.02.04	Huey On A Free Me Tshirt	330-331
2022.02.11	British Black Boy As Huey	332-333
2022.03.02	Pregnant Briann Shae As Huey	334-335
2022.03.15	Tattoo Of Huey Without Rattan Chair	336-337
2022.03.27	Tifo With Huey In A Rattan Chair	338-339

THE CONTEXT

"A Black Urban Warrior!"	342-349
A Short History Of The Black Panther Party	350-357

THE SOURCES

Bibliography	360-361
Further Reading	362-363
Image Credits	364-373
Colophon	374



HUEY LIVES! (ON AND ON...)

In remix society*, in which reproduction and appropriation are key aspects of our cultural production, an image behaves as a living organism. Through the many copies, versions, samples and remixes that are created over time, the image is not simply multiplied; it grows into a collection of images or, even better, a body of momentary appearances over a period of time. In other words, it is not a collection of different images, it is an evolution of one image.

We are born with a set of features and characteristics. These evolve as we grow up. We learn from the experiences we encounter, go through stages of live, travel to different places and meet new people. All these experiences, shape us into who we eventually are. The image in remix society follows a similar path. At the conception of an image, there is an original meaning. Through the many forms of distribution, reproduction and appropriation — copying, covering, sampling and remixing— meaning is changed,

* Remix society is a term that will be defined in a next volumes. For now, I want to refer to two definitions that set out the field of interest. The first is from Eduardo Navas: "We live in a culture where the "remix" is often used to refer to the ongoing combination of material. Thus, remix has become an attitude and proper aesthetic which marks a period of networked culture recycling

removed, altered and added. Through its experiences, the different situations it is part of, and by the hands of the artists who appropriate it, the image moves in other directions than initially intended. Through these motions, the remixed image develops itself into the complex and layered representation it is today.

Huey Remixed is about unraveling these complex layers to understand the stages of its evolution, behind the spectacle that we see today. **Huey Remixed: The Timeline** re-chronologizes the body of images. This activity is like writing the biography of the image as was it a human being. This is not the biography of Huey Percy Newton (1942-1989), the person, the leader and the co-founder of the Black Panther Party. It is the biography of the image of 'Huey in a rattan chair'; a representation of a "Black Urban Warrior" (Cleaver, 2018), an icon of revolutionary art and a well-known figure in pop.culture. This publication takes you on a historical trip into the evolution of this particular image. Enjoy the ride.

Mark Mulder, 2022.

ideas and preoccupation of the modern and postmodern period." (Navas, 2012, 100). The second one is from Lawrence Lessig: "Remix culture, sometimes read-write culture, is a society that allows and encourages derivative works by combining or editing existing materials to produce a new creative work or product." (en.wikipedia.org/wiki/Remix_culture)

HUEY REMIXED, A RESEARCH PROJECT

Huey Remixed is an ongoing research project that investigates how remix strategies are used in design, art and visual culture. The collection of remixes of 'Huey P. Newton in a rattan chair' is a case study that aims to deconstruct the principles of remix through methods such as sampling, collecting, indexing, appropriating, contextualising and collaging.

This first volume, titled 'The Timeline', captures and collects the many reproductions and appropriations of the iconic image of the co-founder and Minister of Defense of the Black Panther Party. The collection, consists at this moment of more than 150 pieces, found in books, on album covers, at exhibitions, on the internet and through social media.

Taking the method of 'Five W's and one H' as a base for the first analysis, the found footage was annotated through date ^(when?) and place ^(where?) of appearance, subject and elements in the image ^(what?), the author of the image ^(who?) and media platform ^(how?) on which it appeared.

The found footage is presented in chronological order and as a repetitive sequence that shows how the remixed image has evolved over time.

The Timeline is the start of a research project that takes us deeper into the world of Huey P. Newton and the Black Panther Party, and the revolutionary political strategies of anti-racism and anti-classism. Next to that, it serves as a foundation for a deeper understanding of the principles of remix in design, art and visual culture.

In the upcoming volumes, we will investigate the role of the original and the copy in remix, the relationship between author and audience, the progression and regression of meaning and the concept of rewriting history through the art of remix.

More than this publication, Huey Remixed is an online project in progress. For additional articles, bonus material, updates and new volumes, go to:

POST-WHAT.COM/HUEYREMIXED

JAIL BIRD IN A PEACOCK CHAIR



The visual history of the rattan chair

BORIS of a... in American Pop.culture. In the show picture, the... where that cloth... a curtain, is seen... on a majestic peacock chair. The chair takes... from its beautiful back. It is made of bamboo, a light, pliant wood... the artist... with great accuracy in the manufacture of furniture. The woman... with her hair...

COMING SOON ON POST-WHAT.COM/HUEYREMIXED

THE BLACK PANTHER PARTY PLAYLIST



An exploration of the ideology of the Black Panther Party through music.

AVAILABLE ON POST-WHAT.COM/HUEYREMIXED

FOUR STAGES IN THE LIFE OF A REVOLUTIONARY ARTWORK

Through the process of re-chronologizing the collection, we distinguished four stages of the life of Huey in a rattan chair. Essential in the definition of the stages is the role of the author. Or, in other words, who is remixing the original image to tell their story?

“And today, principles of Remix in new media blur the line between high and low culture [...], allowing average people and the elite to produce work with the very same tools. Choice and intention, then, become the crucial defining elements in new media; digital tools can be used to support all types of agenda — which fall between commerce and culture.” (Navas 2012)

1967-1970: BLACK PANTHER PARTY & FREE HUEY!

On May 15, 1967, the photograph of ‘Huey in a rattan chair’ enters the stage for the first time on page three of the 2nd edition of the Black Panther Paper, Black Community News Service. Huey P. Newton is presented as both the political leader of the Black Panther Party as well as the archetype of a rank-and-16

file Panther. Through his revolutionary, fearless and militant image, this black urban warrior illustrates and manifests the Ten Point Program that is written down on the same page.

Soon after this first appearance, the photo is distributed through other media, most famously the poster. After Newton is arrested and incarcerated in October 1967 for the killing of police officer John Grey, the poster becomes the centerpiece for the “Free Huey” campaign, which casts him as a political prisoner of a racist and unjust America. With the rise of the Black Panther Party, the image of ‘Huey in a rattan chair’, takes a central position in the visual identity of the Party, frequently used in the Panther Paper, as well as on posters and buttons seen at rallies and on the walls of the many chapters of the Party across the nation.

When police officers shoot up the Oakland Headquarter after Newton’s conviction in September 1968 of voluntary manslaughter, they leave behind the image of Huey in a rattan chair with bullet holes (as photographed by Stephen Shames). This distorted image reveals a new meaning; as the martyr of the revolution.

All this time, while Newton himself was incarcerated, the image of Huey in a rattan chair did the promotional

work, even though he disliked it and even before he left prison ordered it discontinued.

With the release of Newton from prison in August 1970, this phase come to an end. Huey is free and is now taking back control of his image. We might even see the photo that was featured on the cover of Jet Magazine in 1972 as an effort to correct or re-appropriate his image. But it was too late...

1970S-80S: POP.CULTURAL REMIX

Even though Huey and the Central Committee of the Black Panther Party banned the image from the Party's official communication strategy, it was in the public domain for the taking. In the 1970s and 80s, the image is appropriated by others than the Black Panther Party. The image moves from the political to the pop.cultural arena. New versions were made by music-and-magazine-cover-artists and photographers. This is the first moment that other artists use the image of Huey in a rattan chair as a template to build derivative work on. We see next to references to the struggle for black liberation (e.g. the cover art for Eddie Kendricks' People... Hold On, 1971), a cynical caricature of the rattan chair on the cover of Tom Wolff's essay Radical Chic (1971), that criticizes

the role of white celebrities that affiliate themselves with black radical groups.

A new original was conceived through the album cover of Funkadelic's Uncle Jam Wants You, rescue dance music "from the blahs" (1972). The cover features a photo by Diem Jones of George Clinton in the role of Uncle Jam sitting in a rattan chair, with patent leather boots, holding a 'bopgun' in one hand and some sort of metallic-tube-with-globe (resembling a Van de Graaff generator) on the other side with the one-nation-under-a-groove flag in the background. This image is a humorous remix that teletransports the militancy of black liberation to the dancefloor (to rescue it "from the blahs"). On the inner sleeve, graphic artist Pedro Bell, turns Jones' version upside down and outer space and transforms Uncle Jam into the psychedelic sci-fi cartoon superhero sitting on a skull.

The rattan chair and the 1970s and 80s are undeniably linked to each other. In this age, the rattan chair has become a popular fashion prop, that transforms every person in it into a cool, hip and sexy superstar. From Al Green's I'm Still in Love With You (1972) to Francis Giacobetti's photo of Sylvia Kristel as Emmanuelle (1974), the examples are abundant. They are, however, not always a distinctive reference to 'Huey in a rattan chair'. For that, we need more than the chair alone with a rebel or a person of color in it.

1990S-NOW: THE HIP-HOP ERA

When hip hop rose from a local underground movement to a mainstream global phenomenon in the early 1990s, it brought its cultural-political history, ideology, vocabulary, and visual references to the pop.charts. Huey in a rattan chair was one of those references. More than a music genre, hip hop was and is a cultural movement that originated from the black urban areas; the same areas where the Panthers were 'policing the police' and were organizing their community service programs. The militant tone-of-voice, that favored the politics of Malcolm X over Martin Luther King, was in line with the Black American experience hip hop was narrating to its global audience.

At the end the 1980s, Public Enemy became known for their outspoken political message. To emphasize this, they remixed in their stage performance, music videos and coverart the militant imagery from the Black Panthers (e.g. in the fashion and dance routines of the S1W's). Front man Chuck D is one of the first artists—that we found—to take a seat in the rattan chair for a photo that was published in 1991's Spin Magazine. Soon other hip-hop artists followed, paying homage to the original 'Black Urban Warrior'.

With Beyonce's performance at the Superbowl half time show in 2016, the Black Panther revival reaches

20

its epitome of fame. For this performance, Beyoncé was both praised (as an artist that used her position to address police brutality in the Black community to an All-American audience) as well as criticized (as an artist that is promoting a violent hate group or for being hypocritical for using the Panthers but not embodying anti-capitalism. In her Formation Worldtour 2016, the rattan chair was part of the show, and many black superstars, e.g. Serena Williams, JayZ and Kendrick Lamar took a seat. The introduction to the Panther legacy to a new generation, was affirmed by the box-office success of the Marvel's Black Panther (2017), which includes references to Oakland and the Party.

Next to popular music, in this era we see the references to 'Huey in a rattan chair' pop-up in the art world, especially in activist art and performance/appropriation art. Referencing the image is, on one hand, an act of appreciation or a way to educate the viewer about the overlooked history of black liberation (e.g. Sam Durant's Proposal for Monument to Huey Newton at Alameda County Courthouse, 2004). On the other hand, the image is used as a template for remixed version. The image and its elements are being appropriated by artist to raise awareness of racism and how it intersects with other discriminatory practices. Think of feminism, liberation and colonial history (e.g. Jeannette Elhers and LaVaughn Belle's I

Am Queen Mary, 2018). In conclusion, the template of the image is so powerful, that it always sends out the message of 'revolution', and the way the elements are filled in, makes clear which revolution the author is talking about.

21C-NOW: THE AGE OF INTERNET & SOCIAL MEDIA

Power to the people! With the rise of internet, mobile devices, and social media, in the first decades of the twenty-first century, everyone who has a camera(phone), a computer and a WIFI-connection can post their remixed versions of 'Huey in a rattan chair' on their website, blog, or social media platform of choice. Those who used to consume the remixed version, now produce the derived work and show this to the world. And with some clever use of keywords, tags and hashtags (#hueypnewton, #blackpantherparty, #kathleencleaver), their version of the revolutionary artwork, commemorates and celebrates the Black Panther Party, and keeps the legacy alive.

At first sight, the found footage in this phase, consists of fan-art celebrations of the regal aspect of the image Huey and its message of an unapologetic black identity. We found digital collages, analogue

drawings and painting, real-life reenactments, and performative impersonations, in which audiences are channeling Huey's energy. Taking a seat in the rattan chair, transforms a common person into black royalty and into an advocate for black pride. We also see that the image is used to promote and sell products by politically conscious small black-owned businesses (e.g. the Radical Dreams patch or Johnny Nelson Jewelry).

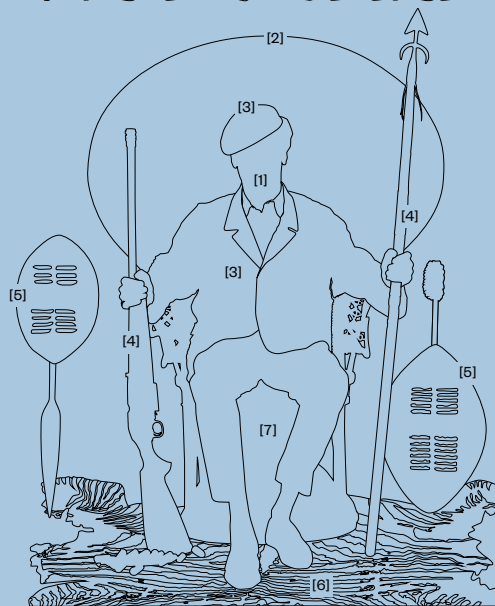
On second sight, the found footage reveals more about the role 'Huey in a rattan chair' plays in this era. The visual components of the original image, are often remixed with pop.cultural references to music (hip-hop), sports and afrofuturism (Egyptian symbolism and cosmic imagery). Some of these remixes favor black pride over the anti-capitalistic message of the original. More interestingly, a majority of the collection in this phase, are images of women in the rattan chair. Either drawing attention to the undervalued role of women in the Black Panther Party or emphasizing the powerful role women play in the formation of black identity, culture and liberation.

CHECKLIST FOR SELECTION

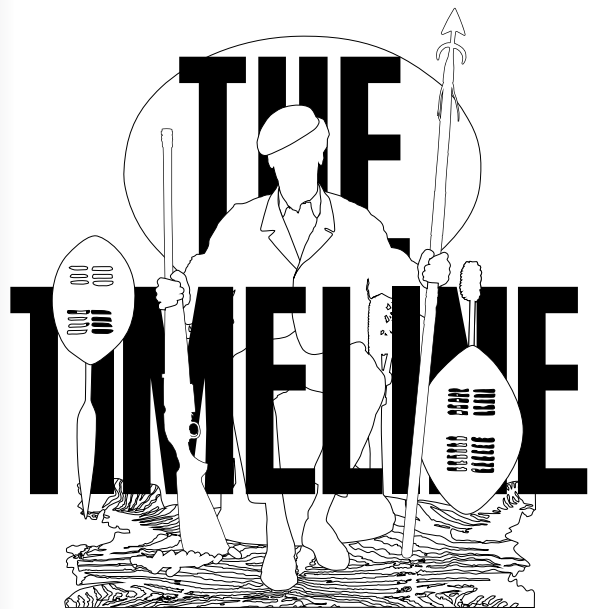
Not just every photograph of a person sitting in a rattan chair is a remix of Huey in a rattan and thus not every image can be part of the collection. But which image is and which isn't? We have created a list of selection criteria for an image to be part of the database. Check at least two boxes.

- ☐ A revolutionary soldier^[1], facing the viewer, fierce, unapologetic and cool;
- ☐ sitting in a rattan chair^[2], a chair that looks like a throne;
- ☐ wearing a uniform^[3], black leather jacket, black beret, powder blue shirt;
- ☐ holding weapons of choice^[4], an African spear and an assault rifle;
- ☐ flanked by two objects^[5], African war shields;
- ☐ on top of a carpet^[6], a zebra-skin rug;
- ☐ in a symmetrical and centered composition^[7];
- ☐ channeling revolution, liberation, black power and/or counterculture.

MINISTER OF DEFENSE



HUEY P. REMIXED



On May 15, 1967, in Emeryville (CA), USA, a photograph of Huey P. Newton in a rattan chair, composed by Eldridge Cleaver and (presumably) shot by Blair Stepp.

Black Panther May 15, 1967

was published on page 3 of The Black Panther. Black Community News Service, Volume I, Number 2.

RACTIST CORP continued from
s'. Others
the rene
ing off our refuse,
all these "nigger men".
I have hired to deliver
are called "mailmen".
been hired by the
been there for
duty to go about your
a manner least likely
name your employers
ulated to make the
self justified in con-
to carry you on the
myroll. But because
grossly defiled the
s - Peace Officer - by
d are known, you have
the enemy of the people;
become a cancerous
n the body politic.
the image that strikes
out to the hearts of those
your bread, pay your
and feed your children.
become a parasite.
PARTY FOR SELF-DEFENSE
summoned by the cry
fering and pain of the
We are here to civil-
We are here to teach
to love and serve the
with a humble and faith-
titude consistent with
utus. We are going to
ok whether you like
ot. You probably won't
because you are too
in your lust to shed
e blood; you have
insensitive even to the
eas of a child you
ot shot down with your
servants revolver. The
ANTH PARTY FOR SELF-
is here to shield the
from your insanity and
for blood.
which yourself the
a master; you have ele-
yourself unwarrantedly.

Panthers the following interview:
George is the captain of the
Black Panther Party for Self-
Defense of Richmond.

Q. How did you hear about the
Black Panther Party for Self-
Defense?

A. Mark Comfort told me that
the Panthers were a group inter-
ested in the problems black peo-
ple were facing brutally.
My brother was killed by a cop
and nothing had been done by the
city officials when we asked for
an investigation. My sister Ruby
called Minister of Defense Huey
Newton and they came right over
to a meeting at Neighborhood
House. The next day Chairman
Bobby Seale and some more Pan-
thers came over and ran their
own investigation at the site of
my brother's death.

Q. How did you feel about the
Panthers?

A. I was really impressed.
They made me feel like they were
really interested in the people
and they knew what they were do-
ing. They were the first group
I ever seen that have the law
down pat. People like support;
you know, everyone needs some-
one and the Panthers give the
people the kind of help and ad-
vice that gets results. Most of
the time, when you join a club
and something happens they
wouldn't do anything in a case
like a person's brother being
killed. When I listened to Huey
and Bobby talk I could tell that
they were talking from their
hearts. A person can tell when
another person is telling the
truth and that's what all our
people been waiting to hear.

When my family and I saw that
the Panthers were a determined
group, that they didn't just
come once and never come back, I
joined the Black Panther Party
for Self Defense. I feel like a
man and now I'm acting like a
man. I have always had a feeling
of wanting to do something for
my people and working with a
group that I know is working
or the people is a dream ful-
filled for me. I know the peo-
ple of Richmond feel the way
too. Like I said, when a per-
son hears Huey Newton, the
Minister of Defense, talk, you
know he wouldn't tell you
wrong. When some man shout
they may rally a crowd but

DEFINITION OF POLITICS.

BY HUEY P. NEWTON

Politics is war without
bloodshed. War is politics
with bloodshed. Politics has
its particular characteristics
which differentiate it from
war. When the peaceful means
of politics are exhausted and
the people do not get what
they want, politics are con-
tinued. Usually it ends up in
physical conflict which is
called war, which is also po-
litical.

Because we lack political
power, black people are not
free. Black reconstruction
failed because black people
did not have political and
military power. The masses of
black people at the time were
very clear on the definition
of political power. It is evi-
dent in the songs of black
people at that time. In the
songs it was stated that on
the Day of Jubilee we'd have
forty acres and two mules.

This was promised black people
by the Freedman's Bureau. This
was freedom as far as the black
masses were concerned.
The Talented Tenth at the
time viewed freedom as opera-
tive in the political arena.
Black people did operate in the
political arena during recon-
struction. They were more edu-
cated than most of the whites
in the south. They had been
educated in France, Canada and
England, and were very quali-
fied to serve in the political
arena. But yet, Black Recon-
struction failed.

When one operates in the
political arena, it is assumed
that he has power or represents

(continued on page 4)

MINISTER OF DEFENSE



HUEY P. NEWTON

FEAR AND

BY HUEY P. NEWTON

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WHAT WE WANT NOW!

TO THOSE POOR SOULS WHO DON'T KNOW BLACK HISTORY, THE BELIEFS
AND DESIRES OF THE BLACK PANTHER PARTY FOR SELF DEFENSE MAY
SEEM UNREASONABLE. TO BLACK PEOPLE, THE TEN POINTS COVERED ARE
ABSOLUTELY ESSENTIAL TO SURVIVAL. WE HAVE LISTENED TO THE RIOT
PRODUCING WORDS "THESE THINGS TAKE TIME" FOR 400 YEARS. THE
BLACK PANTHER PARTY KNOWS WHAT BLACK PEOPLE WANT AND NEED.
BLACK UNITY AND SELF DEFENSE WILL MAKE THESE DEMANDS A REALITY.

WHAT WE WANT

1. WE WANT FREEDOM. WE WANT POWER TO DETERMINE THE DESTINY OF
OUR BLACK COMMUNITY.

2. WE WANT FULL EMPLOYMENT FOR OUR PEOPLE.

WHAT WE BELIEVE

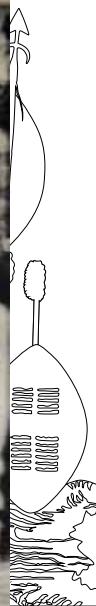
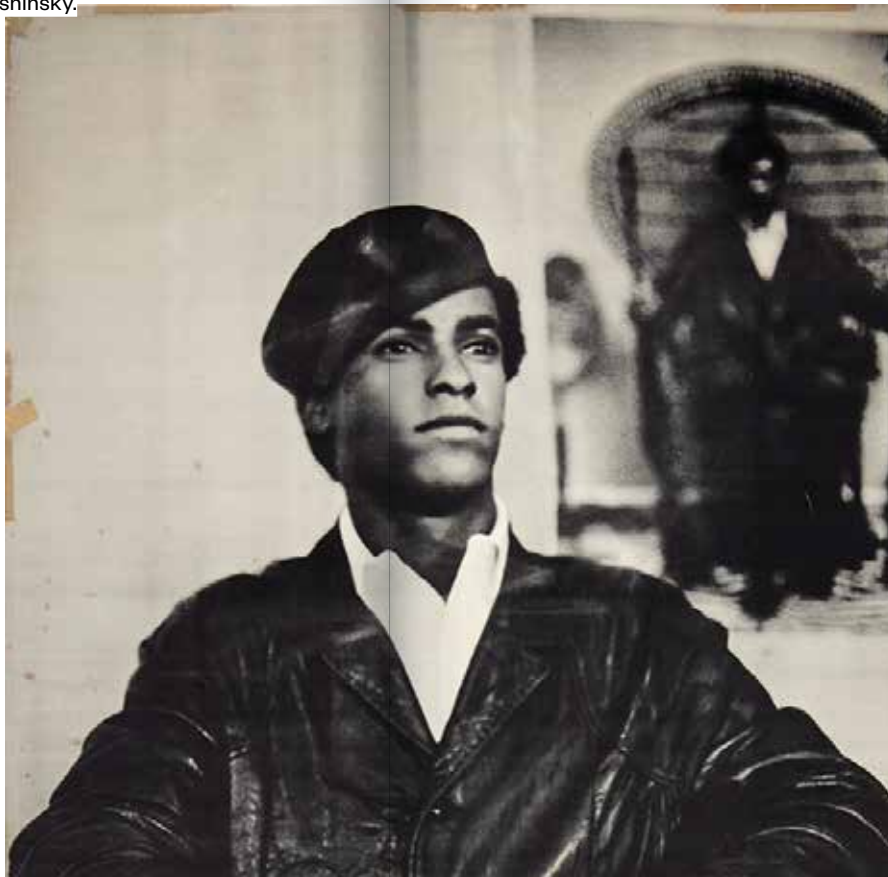
5. WE BELIEVE IN AN EDUCATIONAL SYSTEM THAT
TEACHES PEOPLE A KNOWLEDGE OF SELF. IF A MAN
OF HIMSELF AND HIS POSITION IN SOCIETY AND
HE HAS LITTLE CHANCE TO RELATE TO ANYTHING

6. WE BELIEVE THAT BLACK PEOPLE SHOULD NO
IN THE MILITARY SERVICE TO DEFEND A RACIS
DOES NOT PROTECT US. WE WILL NOT FIGHT AN
OF COLOR IN THE WORLD WHO, LIKE BLACK PRO
TILIZED BY THE WHITE RACIST GOVERNMENT OF
PROTECT OURSELVES FROM THE FORCE AND VIO
POLICE AND THE RACIST MILITARY. BY WHAT

Between 2nd half of May and beginning of July 1967, in Emeryville (CA), USA, the photograph of Huey P. Newton in a rattan chair was printed on a poster.



In July 1967, at The Black Panther Party Head Quarters in Oakland (CA), USA, a photograph of Huey P. Newton in front of the poster of Huey P. Newton in a rattan chair, was made by Ted Streshinsky.



THE BLACK PANTHER

Black Community News Service

NOVEMBER 23, 1967

NUMBER 6

P.O. BOX - 6641
DOWNTOWN CHICAGO
CHICAGO, ILL. - 60606

Black Community News Service, Volume I,

EDITORIAL:

HUEY MUST BE SET FREE!

Huey Newton, Minister of Defense of the Black Panther Party for Self Defense, likes to be recognized as Sam Quinton from Vietnam, with a gunshot wound to his stomach, delivered to an American war. He followed up to find and find and a second war, last summer in some hospital with three bullet wounds to his body. But his name changed to the number of the third war and the shooting of the second.

The shooting occurred in the heart of Oakland's black ghetto. But in a black war, a version of Vietnam's black ghetto, and the two were white and black in the white suburbs. In the light that the shooting occurred, there were 100 years of oppression of black people by white people followed and sacrificed to the garden. We are in the immediate to show where black people are oppressed by being done the third war on the front of their struggle to free themselves from the back of the white man that is an equal sacrifice to. Huey Newton knew that the third war of oppression

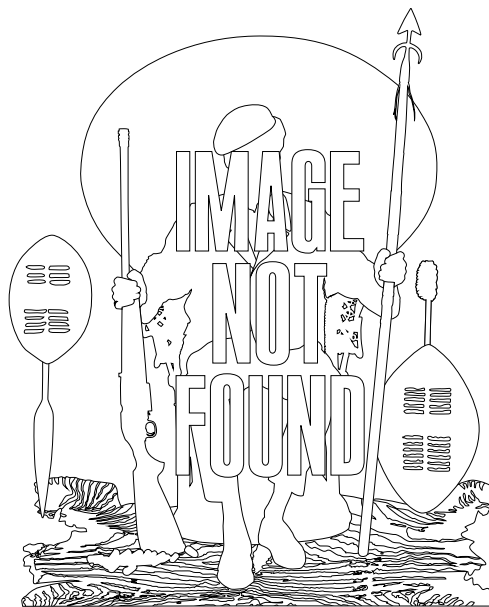
Newton loved Malcolm's advice and understood his message. 10,000,000 black people heard Malcolm's message and then some 10,000,000. Just exactly the same war about it as Sam Quinton back.

10,000,000 black people say that the war are done wrong from the ground and that Huey Newton is right. 10,000,000 black people say that Huey is not guilty of any crime, that he is not being held as a political prisoner, and that they are not. They know that white people, the majority of them, neither understand this nor do they believe that black people really mean this. But white people understand this, know it to be true and true, and they black black people to be their just sacrifice for liberation and on and to the front.

Huey Newton's name is the shadow of the sun. It exists in the end of history. He cannot go a step beyond this point. But we must go on the line. We say that we have had enough of black men and women being done like dogs in the street. We say that we have enough of men being set free with a



In January 1968, in Los Angeles (CA), USA, Bunchy Carter unfurled a poster of Huey Newton in a rattan chair at a poetry reading to declare Huey Newton was the leader of the Black Liberation Struggle.




On February 17, 1968, at the Oakland Auditorium in Oakland (CA), USA, an empty rattan chair was presented on stage during the first Free Huey Rally.



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[illegible]

HUEY MUST BE
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THE CORRECT HANDLING OF A REVOLUTION

by the MINISTER OF DEFENSE HUEY P. NEWTON

Most human behavior is learned behavior. Most things the human being learns are gained through an indirect relationship to the object. Human beings do not act from instinct as lower animals do. Those things learned in

that it is no longer advantageous for the
resist by going to the streets in large
and when they see the advantage in the
ties of the guerrilla warfare method, the
quickly follow this example. But first
must respect the party which is transmitting
this message. When the Vanguard group de-
troys the machinery of the oppressor by
ing with him in small groups of three and
and then escapes the night of the oppressor
the masses will be overjoyed and will ad-
to this correct strategy. When the masses

In September 1968, at the Alameda County Courthouse in Oakland (CA), USA, a photograph of Black Panthers holding up posters of Huey in a Rattan Chair at a rally was taken by Stephen Shames.



On September 29, 1968, in Oakland (CA), USA, a photograph of the poster of Huey P. Newton in a rattan chair with bullet holes found on the shot window of the Black Panther Party National Headquarters was made by Stephen Shames.



On January 15, 1969, in San Francisco (CA), USA, a photograph of Huey in a rattan chair was used to support "Huey's Statement On Stop The Draft Week" and was published on the frontpage of the Special Issue of The Black Panther. Black Community News Service, Volume 2, Number 20.



On January 15, 1969, in San Francisco (CA), USA, a photograph of Huey in a rattan chair was used to support "Rules of the Black Panther Party" in the Special Issue of The Black Panther. Black Community News Service, Volume 2, Number 20, page 14.

ACK P...
GRAM



7. We want an immediate end to POLICE BRUTALITY and MURDER of black people.

We believe we can end police brutality in our black community by organizing black self-defense groups that are dedicated to defending our black community from racist police oppression and brutality. The Second Amendment to the Constitution of the United States gives a right to bear arms. We therefore believe that all black people should arm themselves for self defense.

8. We want freedom for all black men held in federal, state, county and city prisons and jails.

We believe that all black people should be released from the many jails and prisons because they have not received a fair and impartial trial.

9. We want all black people when brought to trial to be tried in court by a jury of their peer group or people from their black community, as defined by the Constitution of the United States.

We believe that the courts should follow the United States Constitution so that black people will receive fair trials. The 14th Amendment of the U.S. Constitution gives a man a right to be tried by his peer group. A peer is a person from a similar economic, social, religious, geographical, environmental, historical and racial background. To do this the court will be forced to select a jury from the black community from which the black defendant came. We have been, and are being tried by all-white

THE BLACK PANTHER WEDNESDAY, JANUARY 15, 1969 PAGE 14




HUEY NEWTON
MINISTER OF DEFENSE
BLACK PANTHER PARTY

THE BLACK PANTHER

BLACK COMMUNITY NEWS SERVICE

STATEMENT
TO
THE
BLACK
COMMUNITY
BY THE
BLACK PANTHER
PARTY
S ANGELES
CHAPTER

On January 25, 1969, in San Francisco (CA), USA, a photograph of John Huggins holding up a poster of Huey in a rattan chair made by (presumably) Stephen Shames, was published on the frontpage of The Black Panther. Black Community News Service, Volume 2, Number 21.



JOHN JEROME HUGGINS
DEPUTY MINISTER OF INFORMATION
SOUTHERN CALIFORNIA

On February 2, 1969, in San Francisco (CA), USA, three alternate takes of the photoshoot of Huey P. Newton in a rattan chair, was used to support the October 1966 Black Panther Party Platform and Program.

66 BLACK PANTHER PARTY PLATFORM AND PROGRAM



at power to determine the destiny

will not be free until we are able

for our people.

government is responsible and
employment or a guaranteed income.
American businessmen will not give
of production should be taken
in the community so that the
organize and employ all of its
of living.

7. We want an immediate end to POLICE BRUTALITY and MURDER of black people.

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8. We want freedom for all black men held in federal, state, county and city prisons and jails.

We believe that all black people should be released from the many jails and prisons because they have not received a fair and impartial trial.

permitted per and page
write. He is explicitly forbidden
to make any public pronouncements
to form his

Despite
stop his
Newton
leader of
major p

The May 1 demonstrations for
Huey's appeal bond are part of
the Black Panther party's strategy
of "the sky's the limit" slogans
Huey himself laid down this tactic
during his trial as a device for edu-
cating the community about the
court system as well as a practical
measure for gaining his freedom.

May 1 is the traditio al people's
holiday throughout the world and
the Black Panther party has stated:
"All the people, the workers, the
students shouldn't work or go to
school that day." Demonstrations
to demand Huey's release will take

place nationwide: in San Francisco,
Chicago, Los Angeles, Indianapolis,
Des Moines, Kansas City, Denver,
Detroit and Boston. In each city
the demonstrations will be held at
the Federal courthouse. The move-
ment to free Huey has even grown
to an international scale. In Denmark
the Left Wing Socialists and the
Third World Solidarity Committee
will hold a demonstration at the
American Embassy.

On May 4, 1969, in San Francisco (CA), USA,
a photo collage of a Panther holding a poster of
Huey in a rattan chair during a Free Huey rally, was
published as the centerfold of The Black Panther.

Black Community News Service, Volume 3, Number 2.



CLASS OF SERVICE

This is a fast message
unless its deferred char-
acter is indicated by the

WESTERN UNION
TELEGRAM

On August 9, 1969, in Algiers, Algeria, a poster of Huey P. Newton in a rattan chair, was displayed on the window of the Black Panther delegation headquarters at the Pan-African Cultural Festival.



58

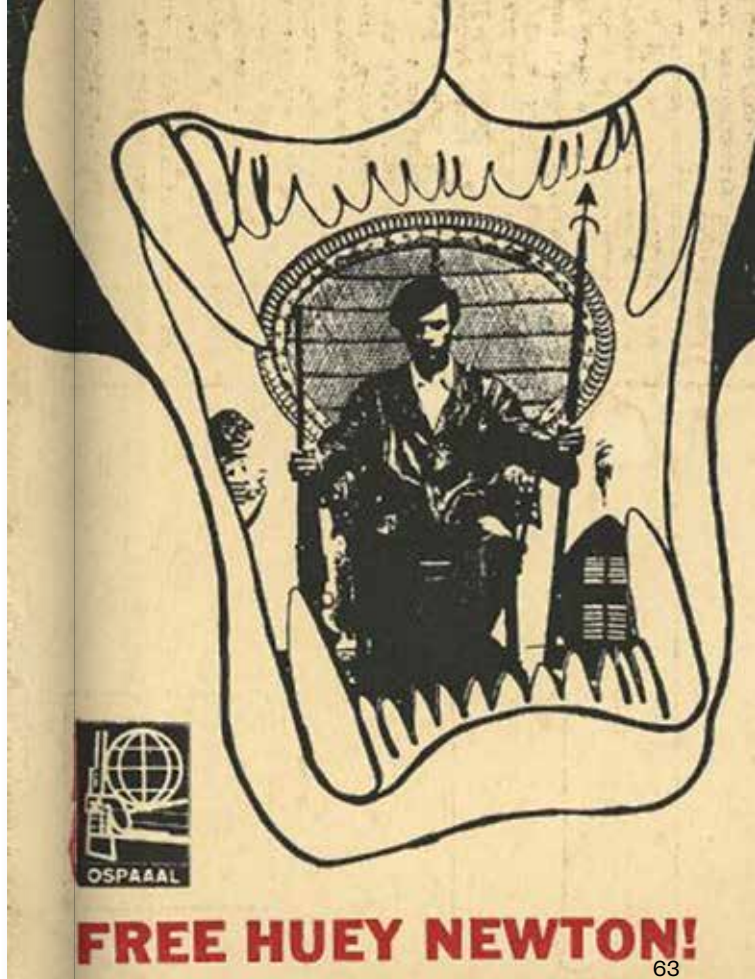
Q. Now, did the one in New York have the gun?
A. The one in the back had the gun.
Q. The other one?
A. No, just mink, when I say I couldn't drive near there, he could—he just pointed the gun so I drove me to Third and Chestnut.
Q. Did you find him?
A. I couldn't stop down.
Q. Now, did the man with the gun say any more to you about seeing the guy?
A. No, he didn't say anything. He kept a watch on me.
Q. You be sure anything about whether or not that was him?
A. The word had struck me, but he was just his friend and said, "the guy." He said he was not his friend, but he had kept on, he was afraid to stop to try, so just drove passed all the cars and passed to Chestnut, so he had to keep driving. I was (indicating) in the back a few feet behind him, and he said he would not have been able to see him, but he said he would have been able to see him had he been able to see him.
Q. Now, did you give those answers? Now did you have your answers but as to whether or not it was him in November of last year?
A. Well, I refused to answer any questions.
Q. The Court: Well, do you remember either him or not? The Court: Did you go anywhere?
Q. The witness: I can't remember seeing the person last year.
Q. The Court: You can't remember.
He shook.
Q. Mr. Jones: Is Mr. Ross, is a fact, is he in November of last year you were looking around?
Q. The witness: Yes, I did. I was with him. I was with him and you told them what you saw in November, 1935 of last year?
Q. The witness: I can't remember.
Q. The Court: I mean of the incident of this. He stated that he didn't remember it. He stated it really bothering him, so doesn't remember and he says, isn't a fact.
Q. Mr. Jones: I am going to ask you.
Q. The Court: Objection overruled. Just a second. Objection overruled. You said you saw him in November of last year?
Q. The witness: I don't remember the person but the question that was asked: I don't remember any more.
Q. The Court: You remember the person but you just said you don't remember it.
Q. The witness: I can't remember anything.
Q. The Court: All right. Go ahead, I will ask.
Q. Mr. Jones: All right. Now, did you go to New York, did you go to New York?
Q. The witness: I don't know the Grand Jury of New York and based on following them.
October 26, 1935.
Q. The witness: I can't remember if you did or not.
Q. The witness: I can't see.
Q. The Court: All right.
Q. The witness: I can't remember anything the Grand Jury.
Q. The witness: Do you remember whether you were before the Grand Jury or not?
Q. The witness: No, I don't know who did it.
July 15.
Q. The Court: All right. The next time you saw him.
Q. Mr. Jones: All right.
Q. Now you saw a picture, Mr. Ross, was it a picture of a man, didn't it?
Q. The witness: Yes, it was a picture of a man.

[illegible]

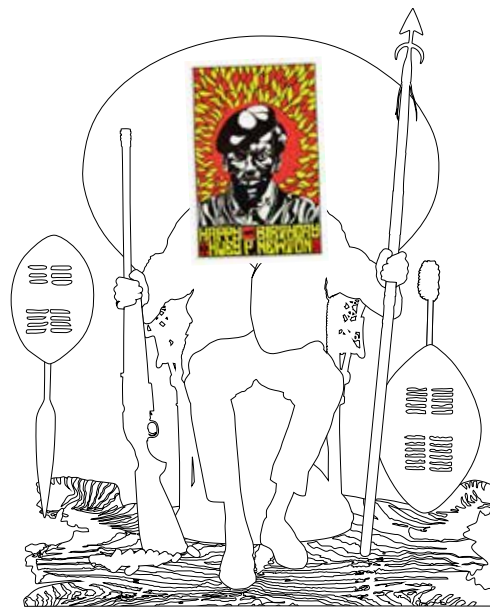
In the late 1960s, in USA, photo of Huey P. Newton in a rattan chair, was used on a button to support the Free Huey campaign.



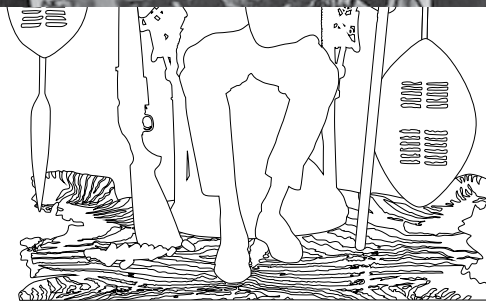
Around 1969 in Cuba, a collage of Huey P. Newton in a rattan chair positioned inside the mouth of a red-eyed black panther, was published on a Free Huey Newton! postcard.



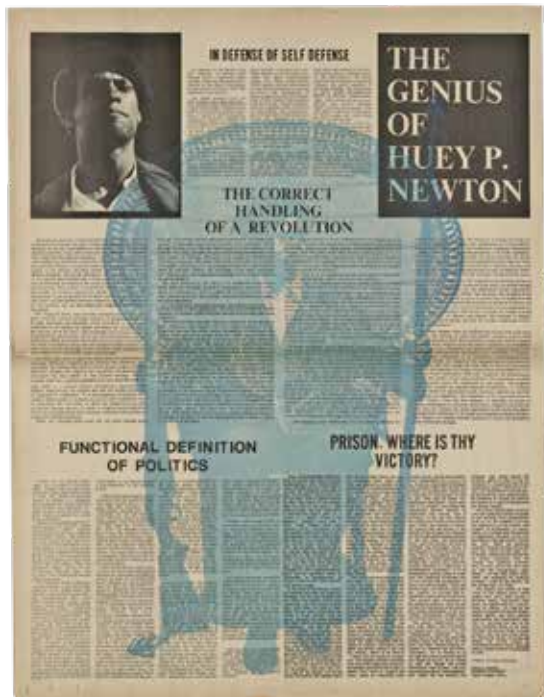
In 1969, in Los Angeles (CA), USA, a graphic illustration of Huey in a rattan chair was made by Bill Olive, and used for a Happy Birthday, Huey P. Newton poster.



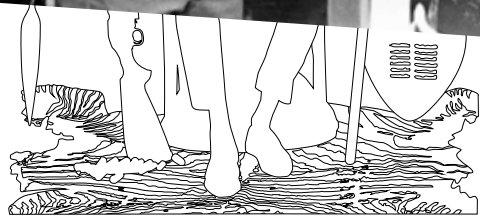
In 1969, in Los Angeles (CA), USA, a poster of Huey P. Newton in a rattan chair, was displayed during a press conference.



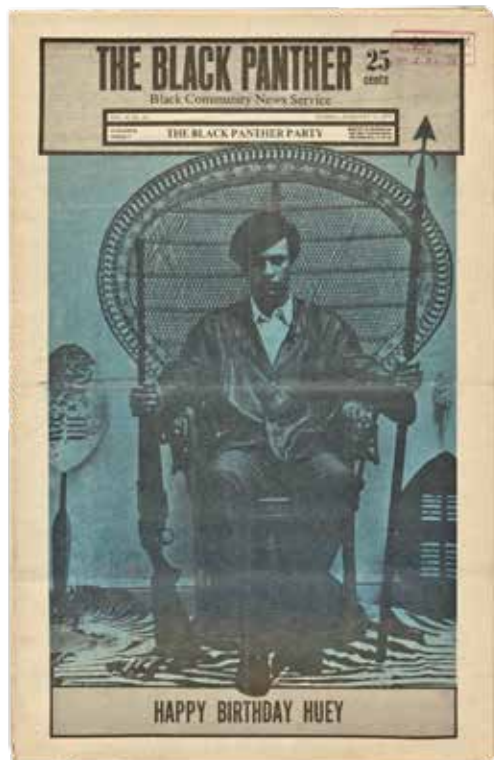
On January 03, 1970, in San Francisco (CA), USA, a powder blue monochrome cut out of Huey in a rattan chair made by Emory Douglas, was published at the centerfold of The Black Panther. Black Community News Service, Volume 4, Number 5.



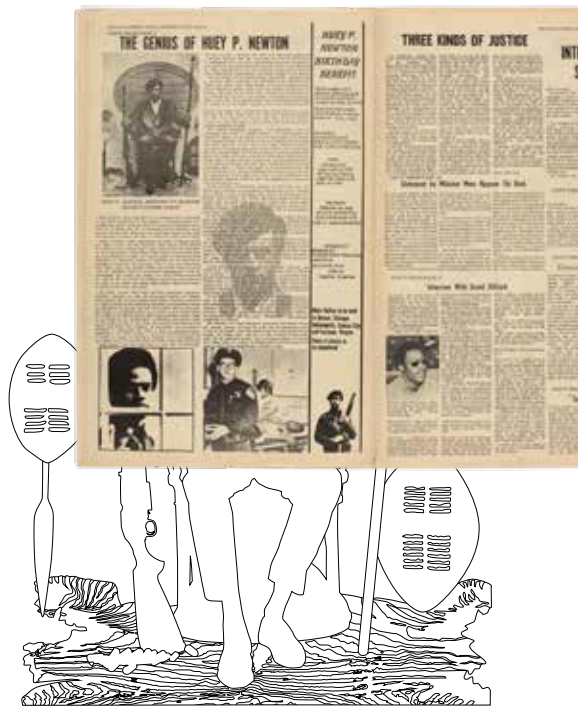
In February 1970, in front of the Federal Building, San Francisco (CA), USA, a photograph of protesters holding up posters of Huey P. Newton in a rattan chair at a Free Huey rally, was made by Stephen Shames.



On February 17, 1970, in San Francisco (CA), USA, a black and white image of Huey in a rattan chair on a powder blue background with the caption "Happy Birthday Huey", made by Emory Douglas, was published in The Black Panther. Black Community News Service, Volume 4, Number 10.



On February 17, 1970, in San Francisco (CA), USA, a cropped light grey image of Huey in a Rattan Chair was used to support "The Genius of Huey P. Newton" in The Black Panther. Black Community News Service, Volume 4, Number 10, page 16.



In May 1970, in New Haven (CT), USA, a poster of Huey P. Newton in a rattan chair on the wall of the New Haven Panther Office, lined with sandbags was photographed by Stephen Shames.



On August 15, 1970, in The Bronx, New York (NY), USA, the cropped photograph of Huey P. Newton in a rattan chair on a blue background accompanied by the text "Welcome Back Huey", was featured on the cover of Palante, Latin Revolutionary News Service, Volume 2, Number 9.

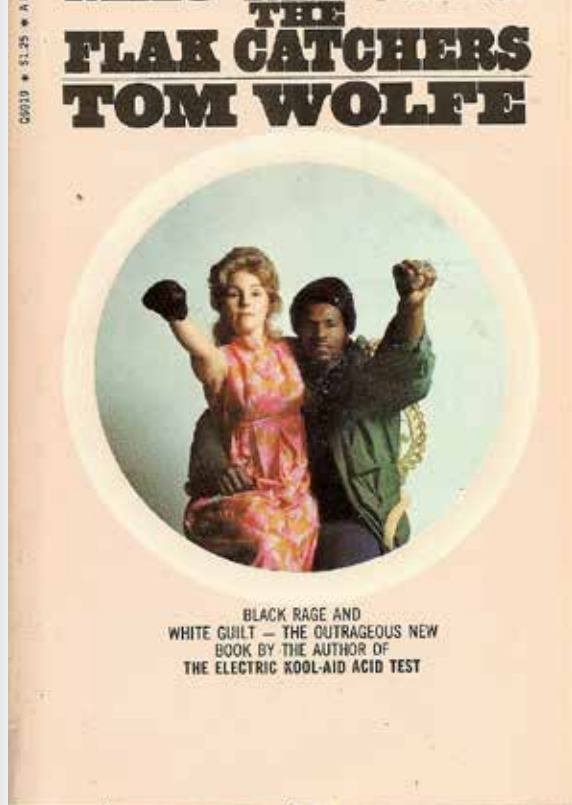


In 1970, in Detroit (MI), USA, the image of Huey Newton in a rattan chair, was featured on the back cover of the record "Free Huey" by Stokely Carmichael, published by Black Forum Records.



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In 1971, in New York (NY), USA, a photo of a white woman raising a gloved fist sitting on the lap of a black man in a green military jacket and a black beret raising a fist, sitting in a rattan chair, was published in on the cover of Radical Chic & Mau-Mauing the Flak Catchers by Tom Wolfe.



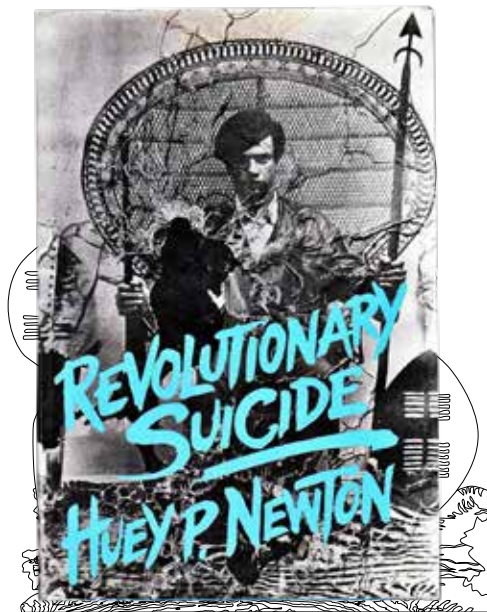
In May 1972, in Detroit (MI), USA, a photograph of Eddie Kendricks in an African chair holding a spear in his right hand, made by Weldon Arthur McDougal III, was published on the cover of the album *People... Hold On*.



On May 11, 1972, in Los Angeles (CA), USA, a photograph of Huey P. Newton in a leather chair, made by Paul Robinson, was published on the cover of Jet Magazine, Volume 42, Number 7.



In 1973, in New York (NY), USA, the photograph of the poster of Huey P. Newton in a rattan chair with bullet holes, was used for the cover of Newton's book Revolutionary Suicide.



In January 1975, in New York (NY) USA, an illustration of a gorilla in a rattan chair, made by Iceman, was published on the cover of the album *The First Minute of a New Day* by Gil Scott-Heron & Brian Jackson and The Midnight Band.



On September 21, 1979, in Detroit (MI), USA, a photograph of George Clinton as Uncle Jam in a rattan chair, made by Diem M. Jones, was published on the cover of Funkadelic's Uncle Jam Wants You.



On September 21, 1979, in Detroit (MI), USA, an illustration of Uncle Jam in a space skull chair, made by Pedro Bell, was published on the inner sleeve of Funkadelic's Uncle Jam Wants You.



In 1985 in Dayton (OH), USA, a photograph of Sugarfoot in a rattan chair, made by David Sanford and under art direction of Simon Levy, was published on the back cover of the album Sugar Kiss.

Side One
KISS
I'M YOUR SUGAR
CALL ME
YOU BETTER LOVE SOMEBODY

Side Two
FIRE "85"
I CHOOSE YOU
I WILL BE YOUR STAR
UNTIL THE MOMENT WE MET
GIRL, I NEED YOU



Thank
 Background
 James Williams
 Dale DeGro
 Annette Boyce
 Shelly Smith
 Drums: Les
 Bass Guitar:

Keybo
 Dale DeGro

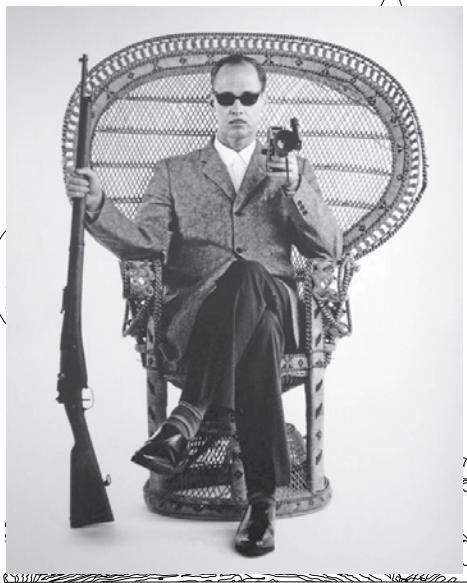
Lead and
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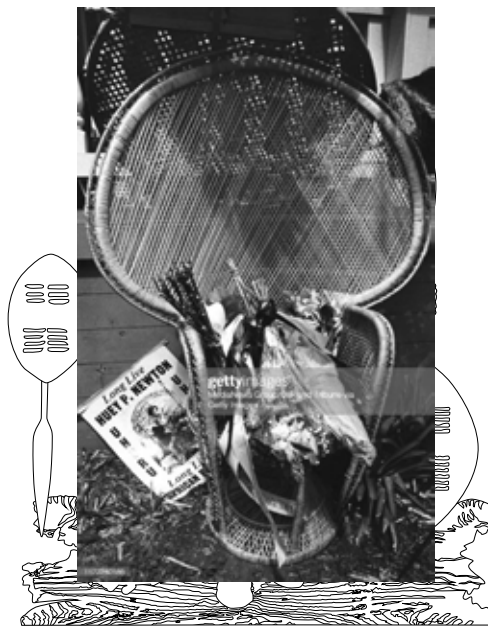
Undated, but estimated in the 1980s, in (presumably) Baltimore (MD), USA, a photograph of John Waters in a rattan chair holding a rifle and a camera was taken.



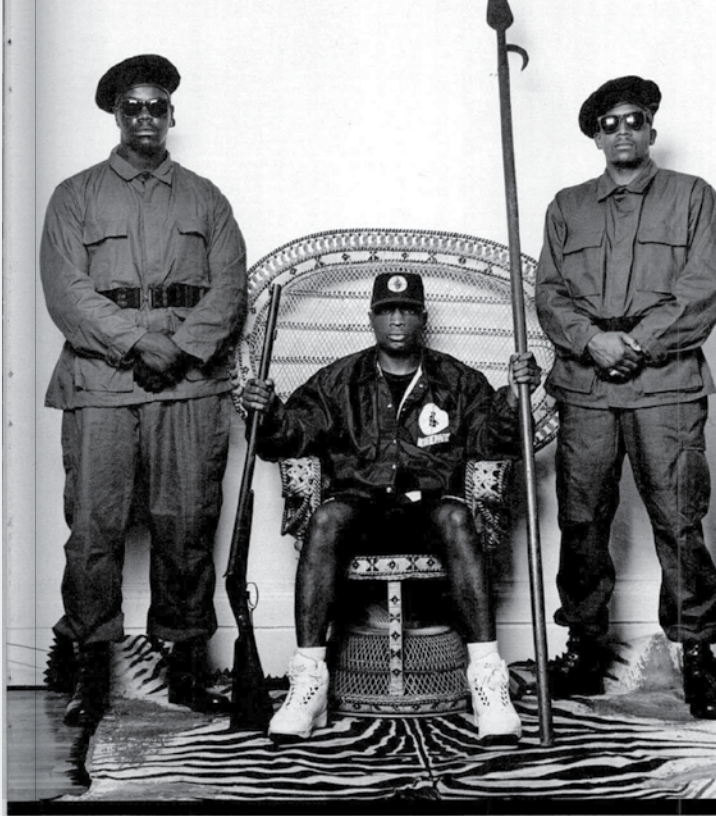
On August 29, 1989, in Oakland (CA), USA, a photograph of Uhuru House demonstrators holding posters of Huey P. Newton in a rattan chair with bullet holes with the text "Long Live Huey P. Newton", "Uhuru" and "Long Live The African Revolution!", made by Roy H. Williams, was published in the Oakland Tribune.



On August 26,1990, at DeFremery Park in Oakland (CA), USA, a photograph of an empty rattan chair with flowers, made by Pat Greenhouse, was published in Oakland Tribune.



In October 1992, in New York (NY), USA, a photograph of Chuck D in a rattan chair, flanked by members of STW, made by Jesse Frohman, was published in SPIN Magazine, page 47.



Chuck D, center, and two STWs recreate a famous photograph of Black Panther Huey Newton, same auto

On May 3, 1995, in USA, a photograph of Marcus Chong as Huey P. Newton in a rattan chair, made by (presumably) Mario van Peebles, was published as a promotion for the motion picture Panther.



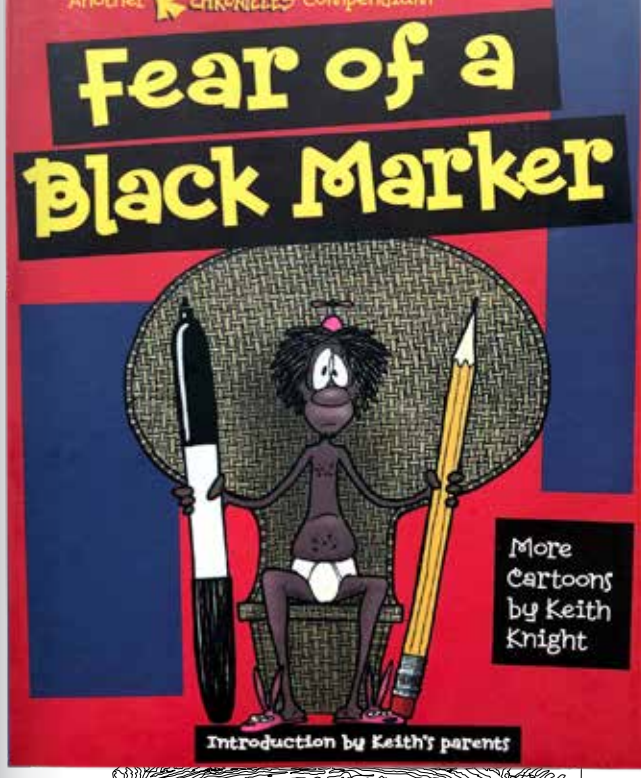
Around 1995, in a place unknown, a photo of Dhoruba bin Wahad in a rattan chair holding an AK-47, was taken by an unknown photographer.



Undated, but estimated in the mid 1990s, in USA,
a photograph of rapper Nas in a rattan chair holding a
rifle and a spear was made.



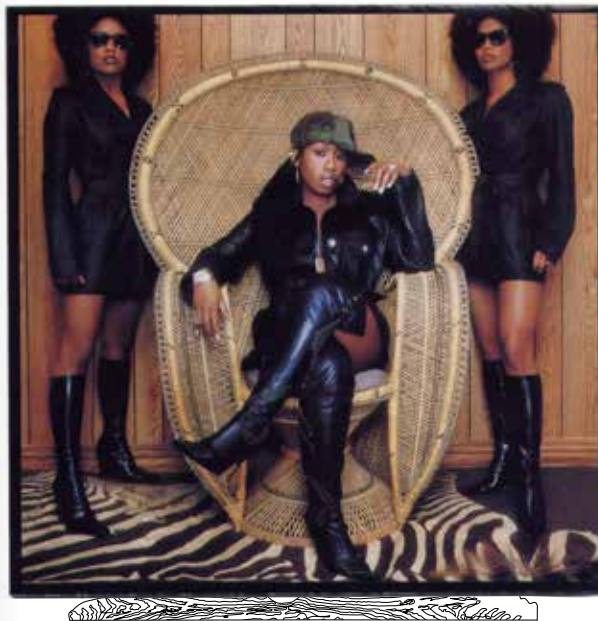
In 2000, in San Francisco (CA), USA, a cartoon self-portrait of Keith in a rattan chair holding a marker and a pencil, made by Keith Knight, was published on the cover of Fear of a Black Marker.



On September 23, 2003, in Atlanta (GA), USA, a photograph of Antwan 'Big Boi' Patton in a rattan chair, made by Jonathan Mannion, was published on the cover of Outkast's *Speakerboxxx/The Love Below*.



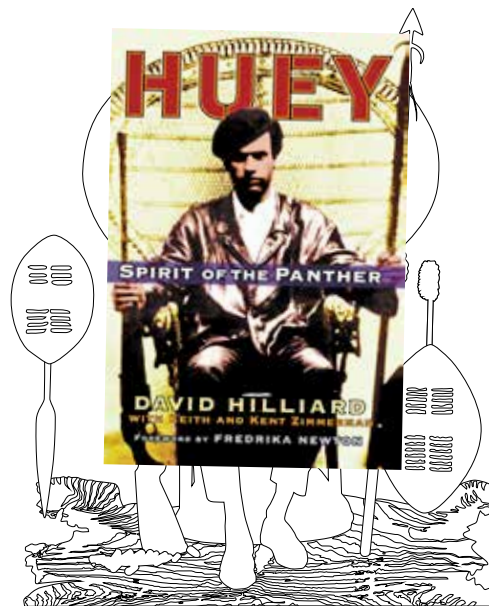
On November 25, 2003, in USA, a photograph of Missy 'Misdemeanor' Elliot in a rattan chair flanked by two black women in black leather, made by Warwick Saint, was published on the back cover of the CD booklet of This Is Not A Test.



In 2004, in Oakland (CA), USA, a bronze sculpture of an empty rattan chair, made by Sam Durant, was presented in the Oakland Museum of California.



In 2006, in New York (NY), USA, a coloured photograph of Huey P. Newton in a rattan chair, was published on the cover of David Hilliard's book Huey: Spirit of the Panther.



In 2007, in Los Angeles (CA), USA, a painting of Huey Newton in a rattan chair, was made by Henry Taylor.



In 2008, in Houston (TX), USA, a photo collage of Huey P. Newton in a rattan chair with cut 'n' paste heads made by Otabenga Jones and Associates, was published as part of a mixed media in mail packet.



Place the correct head in the space above



On February 11, 2011, in Los Angeles (CA), USA, an image of Huey P. Newton in a rattan chair was tattooed by Jun Cha on the back of hip hop artist Freddie Gibbs.



On June 15, 2011, in USA, an artwork of Gil Scott-Heron in a rattan chair holding a microphone and a pencil, made by Ras Terms, was published as the cover of Revolutionary Suicide, the Gil Scott-Heron Tribute Livication Mixtape.



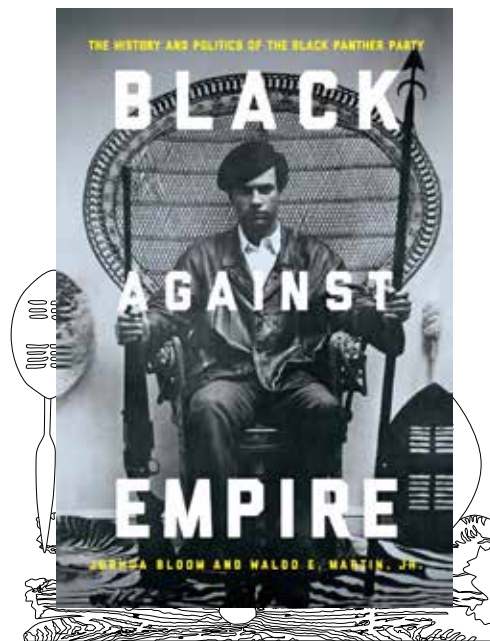
On June 24, 2013, in Mexico, an artwork of Huey in a rattan chair, made by Dirac-art, was published on the website Devianart.com.



Around May 2013, in the Florida public housing in the 9th Ward, New Orleans (LA), USA, a mural of Huey Newton in a rattan chair was made by Brandon Odums, as part of Project Be.



In 2013, in Berkeley (CA), USA, a photo of Huey in a rattan chair, was used for the cover of *Black Against Empire*, *The History and Politics of the Black Panther Party*.



In 2013, at Royal Cast Collection in Copenhagen, Denmark, a photograph of Jeannette Ehlers in a rattan chair holding a whip, was made by Casper Maare, based on the Ehlers' performance Whip It Good.



In 2013, in (presumably) Los Angeles (CA), USA, an artwork of Jennifer Moon in a rattan chair holding a microphone and (what looks like) an East-Asian spear, made by the artist, was part of the exhibition Made in L.A. 2014 at The Hammer Museum in Los Angeles.



In the beginning of 2015, in an unknown place, a photograph of Akua Naru in a rattan chair, holding a microphone and a spear, was used to promote Naru's album *The Miner's Canary*.



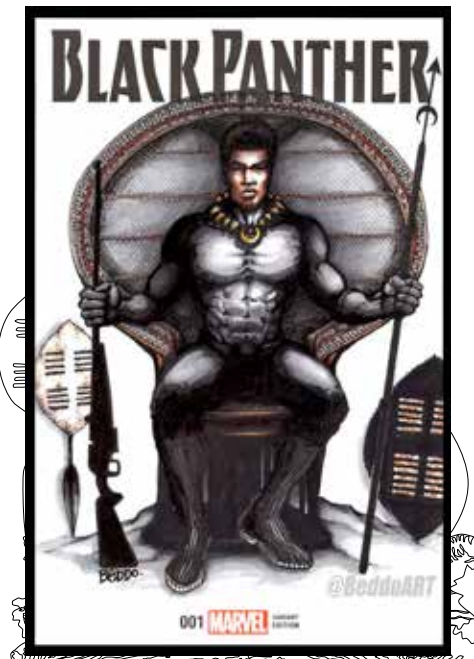
In November 2015, in San Francisco (CA), USA,
a photograph of Paris in a rattan chair made by Paris,
was a leitmotif in the video of Hard Truth Soldier (Redux).



In 2015, South Central, Los Angeles (CA), USA,
a photograph of 'Slauson Girl', dressed in black leather,
wearing sunglasses and natural hair in a rattan chair
was published on the website Slausongirl.com.



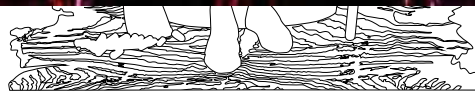
On June 24, 2016, an artwork of Huey as Marvel's Black Panther in a rattan chair, made by @Beddo Art, was published on Tumblr.



On September 04, 2016, in (presumably) New York (NY), USA, a photograph of @blissfullqueen in a rattan chair, made by Carey Bradshaw, was published on Facebook.com.



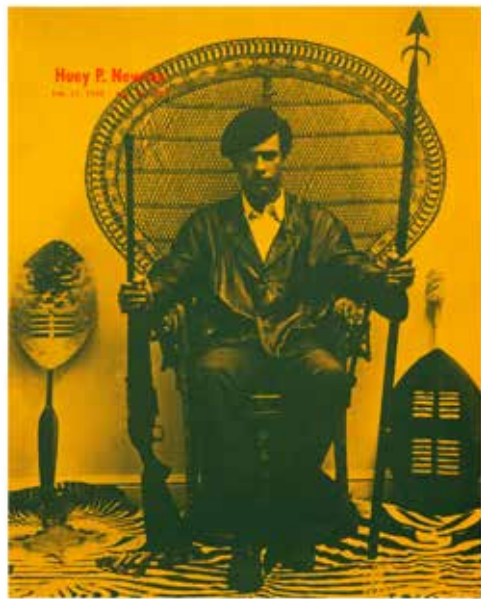
On October 7, 2016, in MetLife Stadium, East Rutherford (NJ), USA, a performance by Beyoncé in a metal rattan chair holding two spears flanked by two female dancers, was part of the final concert of her Formation World Tour.



In 2016–2017, in Berlin, Germany, a vector based colourful illustration of Huey Newton a rattan chair, made by H       Baum-Owoyele, was published on the artist's website as part of a three piece commission called Revolutionaries.



On February 15, 2017, in Maplewood (NJ), USA, a silkscreened birthday print of Huey in a rattan chair, was made by Kyle Goen.



On April 20, 2017, in Oakland (CA), USA, a photograph of rapper Kamaiyah in a rattan chair, was published on Twitter as cover art for her upcoming mixtape Don't Ever Get it Twisted.



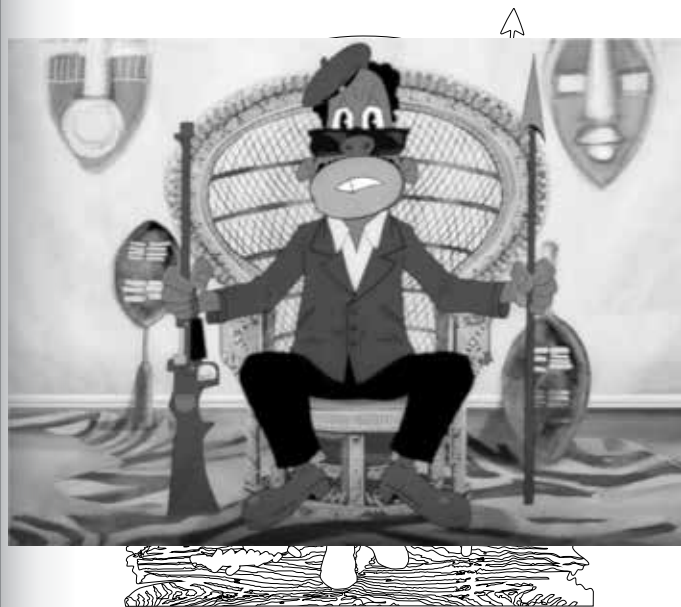
On April 21, 2017, in the United Kingdom, a photograph of Zinzi Minott in a rattan chair on a crowded city street was published on Twitter as a promotion for her solo dance work *What Kind Of Slave Would I Be?*.



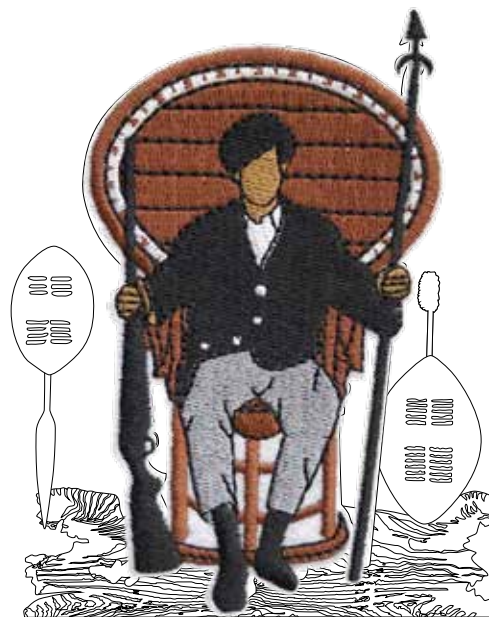
On June 19, 2017, in Hollywood (CA), USA, a movie poster of Chadwick Boseman as Marvel's Black Panther sitting on a throne was made by Art Machine.



On July 6, 2017, in the USA, a cartoon of Jay Z as Huey in a rattan chair, made by Rustam Hasanov, was part of the video The Story of O.J., directed by Mark Romanek and Jay Z.



In October 2017, in Jacksonville (FL), USA, a lapel pin and patch of Huey in a rattan chair made by Radical Dreams, was published on Radicaldream.net to celebrate 50 years of the Black Panther Party.



On October 5, 2017, a photograph of Kendra Foster posing as Uncle Jam in a rattan chair, was published by the singer on Facebook.



Around 2017, in New Orleans (LA), USA, an installation of a black rattan chair with flowers, a zebra skin rug and a wall with posters of Huey P. Newton, was created by Brandon 'Bmike' Odums, as part of the exhibition space Studio BE.



On August 4, 2017, at the Detroit Institute of Arts in Detroit (MI), USA, a photograph of Mahogany Jones in a rattan chair, flanked by other Detroit female hip-hop artists, made by Jenny Risher, was part of the exhibition D-Cyphered.



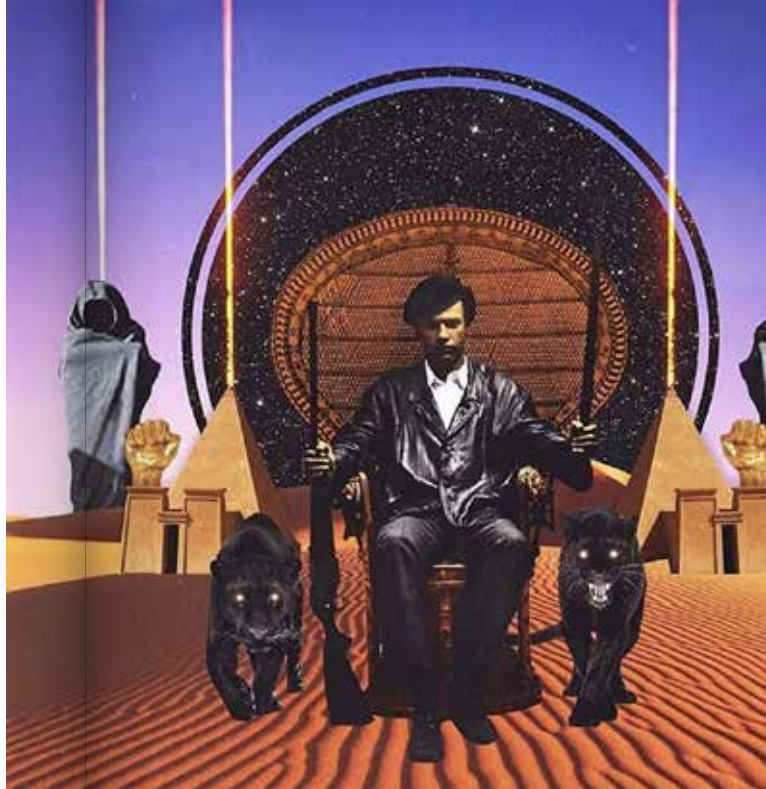
In 2017, a photoshop-collage of @Eboneedavis sitting in a rattan chair in front of posters of Elaine Brown, Assata Shakur and Kathleen Cleaver, made by Douglas James Jr., M.Ed, was published on Instagram, #assatashakur.



On February 8, 2018, in USA, a collage of Huey
in a rattan chair and the Real Superheroes of
the Black Panther Party, made by Oscar Hernandez,
was published on Leftvoice.org.



On February 17, 2018, in West Oakland (CA), USA, an artwork of Huey in a rattan chair, flanked by two black panthers in front of an Afrofuturistic decor, made by Manzel Bowman, was published on Instagram, #hueypnewton.



On February 20, 2018, in Okay Space, Brooklyn, New York (NY), USA, a photograph of Justin Sterling in a rattan chair that was part of the solo exhibition of Sophia Dawson, was published on Instagram, #hueynewton.



On March 31, 2018, in Danish West Indian Warehouse in Copenhagen, Denmark, a sculpture of revolt leader Queen Mary in a rattan chair, made by Jeannette Ehlers and La Vaughn Belle, was revealed.



On June 14, 2018, in Miami (FL), USA, a phosphorescent screen-print flocked with glitter on black velvet of Huey in a rattan chair, made by Fab 5 Freddy, was presented at Art Basel Miami Beach.



On August 11, 2018, in Brixton, London, UK,
a photograph of Elizabeth Obi and Olive Morris
in a rattan chair, made by Niel Kenlock was published
on Instagram, #hueynewton.



On October 26, 2018, in USA, a clip featuring Erykah Badu in a rattan chair and rapper Neelam next to it, was part of the music video of Neelam's I'll Be The King.



On October 31, 2018, in Houston (TX), USA, a photograph of Tim Witherspoon dressed in black leather in a rattan chair, flanked by Kelly Rowland, was published on social media as part of the Halloween festivities.



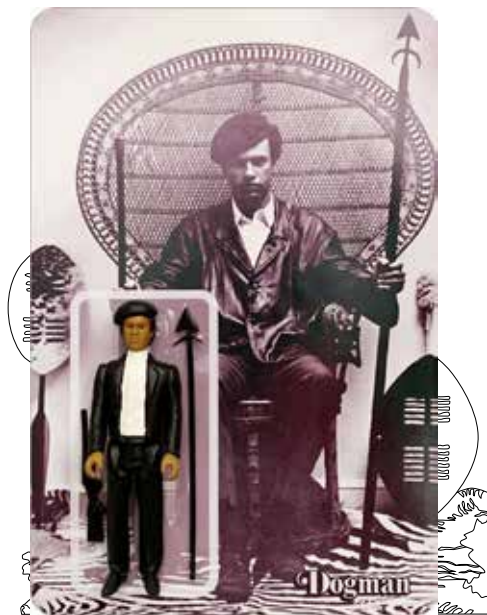
On November 20, 2018, in Houston (TX), USA, a photograph of Kiara Michelle in a rattan chair, wearing Melanin Apparel, made by Amy Marie, was published on Instagram.



On December 11, 2018, a scene of Keith Walker in the role of Huey P. Newton in a rattan chair, made by director Jibril Haynes & director of photography Mathias Saunders, was part of the teaser for the film *Power to the People*, published on YouTube.



On February 01, 2019, in Los Angeles (CA), USA, an action figure of Huey in a rattan chair, made by Dogman Toys, was published on Instagram.



On February 25, 2019, in USA, a collage of Black Panther Party Leaders with Huey Newton in a rattan chair, made by Wishum Gregory, was published on Blackartdepot.com.



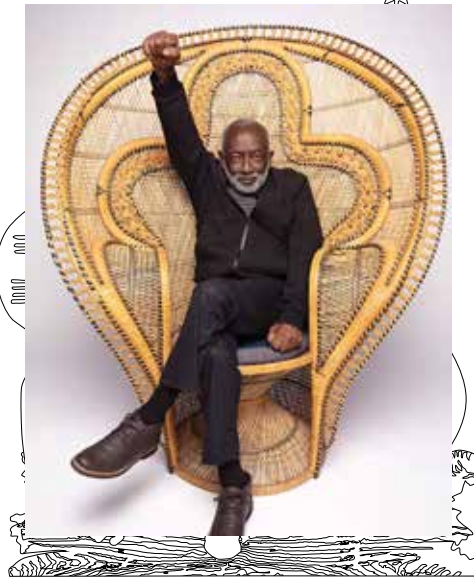
On February 25, 2019, in an unknown place in USA, a mural of Huey in a rattan chair, made by an unknown artist, was published in on Instagram.



On March 11, 2019, an image of an unknown black woman as Huey in a rattan chair, with the caption "Self Preservation Is the First LAW of Nature", was published on Pinterest.



On and around February 11, 2019, in USA, a series of images of black actors in a rattan chair, made by Shamayim Shacaro, was published on Instagram, @strongblacklead, as promotion for the podcast series LEGEND.



On April 9, 2019, at Jefferson Street Bridge, Nashville (TN), USA, a photograph of Elisheba Israel Mrozik (@queenbeeink) in a rattan chair, was published on Instagram, #hueynewton.



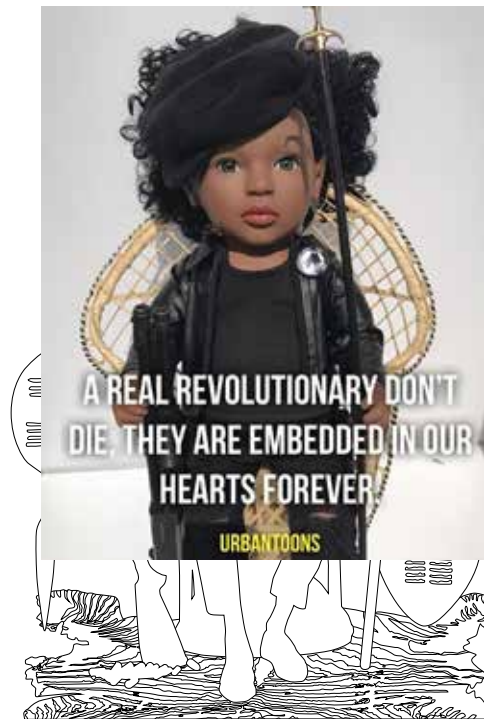
On May 10, 2019, in Seattle (WA), USA, a photograph of Edwin Lindo and Elmer Dixon holding an artwork of Huey with a Marvel's Black Panther mask in a rattan chair, made by Matt M. McKnight, was published on Crosscut.com.



On May 22, 2019, in Philadelphia (PA), USA, an illustration of a cartoon panther in a rattan chair, made by (presumably) Kyle T Stokes, was published on Instagram.



On May 24, 2019, in Philadelphia (PA), USA, a photograph of a black doll in a rattan chair, made by (presumably) Kyle T Stokes, was published on Instagram.



On May 22, 2019, in Philadelphia (PA), USA,
an illustration of a cartoon panther in a rattan chair,
made by (presumably) Kyle T Stokes, was published
on Instagram.



On May 25, 2019, in the United Kingdom, a series of cartoons of rappers seated in the iconic throne from Games of Thrones made by Madina Design, were posted on Instagram, @the.rap1.



On September 9, 2019, in USA, a scene of Rapsody in a rattan chair, was featured in the videoclip of Oprah ft. Leikeli47, made by creative director Misa Hylton and director Farah X, was published on YouTube.



On September 24, 2019, in London, United Kingdom, a tattoo of a revolutionary gorilla in a rattan chair, made by LUX '47', was published on Instagram, #hueynewton.



On October 31, 2019, in USA, a photograph of a young child (presumably Marcellus Marley Mayo) in a rattan chair, made by (presumably) Alex Mayo and Cliché Wynter Mayo, was published on Instagram, @alanaoyam.



On November 01, 2019, in United Kingdom, a photograph of Michael Kiwanuka in a rattan chair, made by Olivia Rose, was used as a promotional picture for the album Kiwanuka.



On November 5, 2019, in Hamburg, Germany, a photograph of fashion model @Rakapinto in a rattan chair, made by Berry Behrendt, was published on Instagram, #blackpower.



On November 06, 2019, Portland (ORE), USA, a photograph of a woman of color in a rattan chair, wearing an Oakland 1966 t-shirt, was published on Instagram.com, #hueypnewton.



On November 09, 2019, in the Brooklyn Museum, New York (NY), USA, a photograph of a black woman wearing a black beret in a rattan chair, was published on Instagram, #emorydouglas.



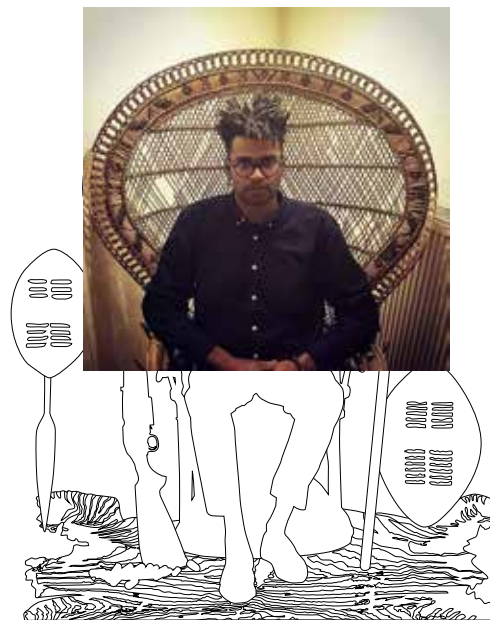
On November 13, 2019, a photograph of a black Barbie in a rattan chair, made by Fabulous Babs, was published on Instagram, #kathleencleaver.



On January 14, 2020, in Los Angeles (CA), USA, a photograph of Actress Crystal V. Cotton as Elaine Brown in a rattan chair, was published on Instagram, #hueynewton.



On January 14, 2020, in Oakland (CA), USA,
a photograph of @thebrixtonambassador in a
rattan chair, made by @pauljriley1, was published on
Instagram, #hueynewton.



On January 14, 2020, in Oakland (CA), USA,
a photograph of @vane_chavarria in a rattan chair,
made by an unknown author, was published on
Instagram, #hueynewton.



On January 28, 2020, at FD Photo Studio in Los Angeles (CA), USA, a photograph of a black woman in a rattan chair, made by Christopher Lewis, was published on Instagram, #hueynewton.



On January 31, 2020, in (presumably) New York (NY), USA, a photograph of musician/artist Deffery Emmanuel (@def.sound) in a rattan chair, wearing Johnny Nelson's Gold Black Panther Party Ring, made by Jenny Desrosiers, was published on Instagram, #blackpantherparty.



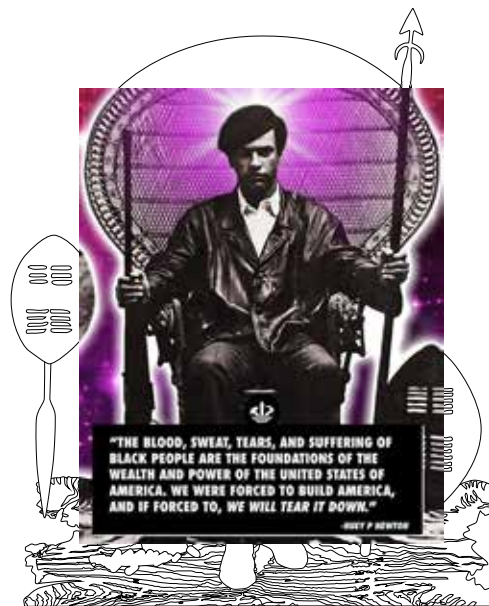
On February 7, 2020, in Huntsville (AL), USA, a photograph of LaShay Griffin in a rattan chair, made by Dave Bullen and Chris Hawkins, was published on Instagram.



On February 09, 2020, in Kingston Jamaica, a digital collage of dancehall artist AD-V in a rattan chair, made by an unknown author, was part of the music video for Liberation, published on YouTube.



On February 12, 2020, in USA, a digital collage of Huey in a rattan chair in front of a cosmic background, made by (presumable) @theycallmechristmas, was published on Instagram, #hueynewton.



On February 21, 2020, in USA, a photograph of wrestler King Koley as Huey in a rattan chair, was published on Instagram, #hueynewton.



On February 21, 2020, in The Bronx, New York (NY), USA, a digital illustration print on papyrus paper of Egyptian god Ra as Huey in a rattan chair, made by Noble Dre*Ali, was published on Instagram, #hueynewton.



On February 22, 2020, in Oakland (CA), USA, a photograph of Candice B-Moore in front of a window display with a cut-out of Huey in a rattan chair, was published on Instagram, #hueynewton.



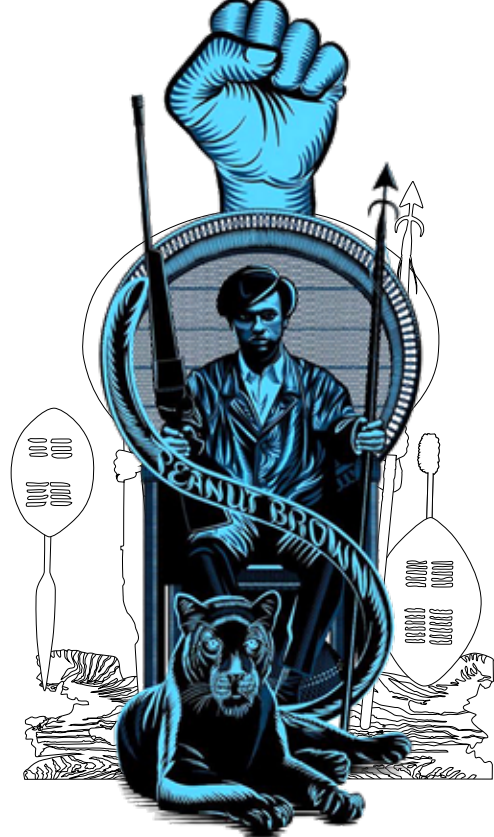
On February 23, 2020, in Oakland (CA), USA, a photograph of Michelle Obama in a rattan chair with the caption “We See You Michelle!”, was published on Instagram, @hueypnewtonfoundation.



On February 28, 2020, in Texas, USA, a photograph of Alfredo Gray wearing a black beret sitting on a chair, made by Elizabeth Lavin for @Baduworldmarket, was posted on Instagram, @erykabadu.



On February 28, 2020, in USA, an illustration of Huey in a rattan chair, with a raised fist and a black panther, made by Alphonzo 'Alf' Rawls, was posted on Instagram, #hueypnewton.



On February 29, 2020, in South Berwick (MN), USA, a photograph of an unknown black woman in a rattan chair, made by Mercy Street Studio, was published on Instagram, #hueynewton.



On March 6, 2020, in Pittsburg (CA), USA, a photograph of Ikynani in a rattan chair raising her fist, was published on Instagram, #hueypnewton.



On March 19, 2020, in South Minneapolis (MN), USA, a mural of Huey in a rattan chair with Angela Davis and Marcus Garvey, made by an unknown artist, was published on Instagram, #hueynewton.



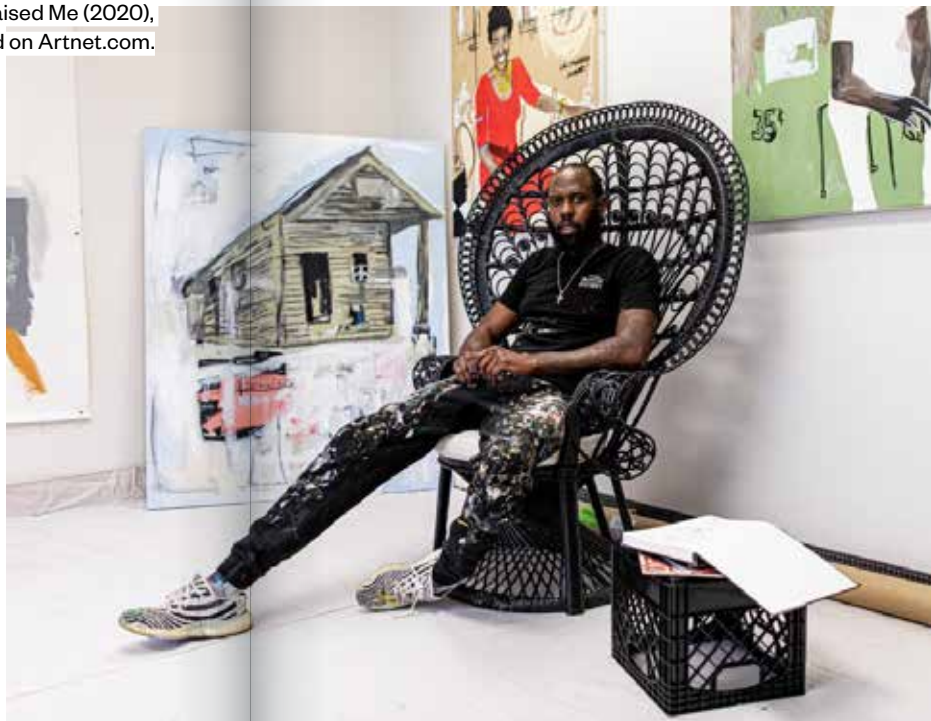
On March 27, 2020, in Amsterdam, The Netherlands, a photograph of rapper Akwasi in a rattan chair, flanked by two women holding swords made by (presumably) Maurice van der Meijs, was published on the cover of Akwasi's album Sankofa.



On April 17, 2020, in the United States, a photograph of Lovie Simone in the role of Selah sitting in a rattan chair made by Tayarisha Poe, was part of the movie Selah and the Spades.



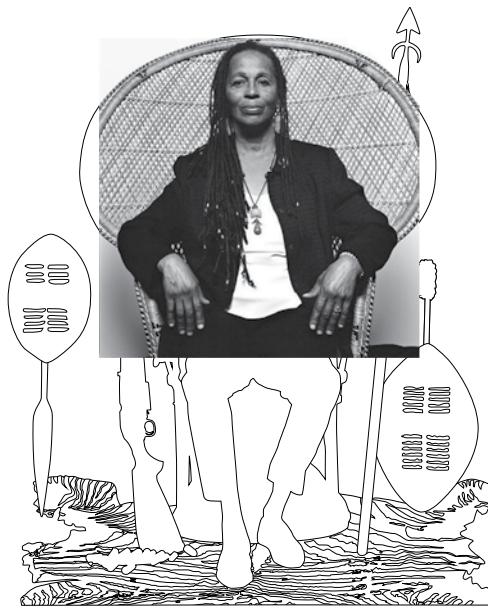
On June 02, 2020, in Dallas (TX), USA, a photograph of Jammie Holmes in a black rattan chair with works *Box Fan Heroes* (2019) and *Mama Raised Me* (2020), made by Emery Davis, was published on Artnet.com.



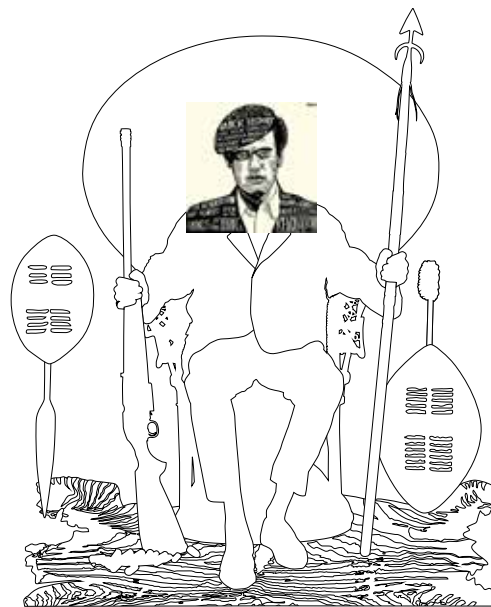
On June 11, 2020, in an unknown place, a painting of Huey as an athlete in a rattan chair, made by acrylicpapi, was published on Instagram, #wearethenewancestors.



On June 11, 2020, in (presumably) Oakland (CA), USA, a photograph of Joan Tarika Lewis in a rattan chair, made by an unknown author, was published on Instagram, #blackpantherparty.



On June 16, 2020, in Medellin, Colombia, an illustration of Huey in a rattan chair with quotes, made by George Chi, was published on Instagram, #hueynewton.



On June 28, 2020, in Microsoft Theater, Los Angeles (CA), USA, an image of Nas in a rattan chair, part of the 2020 version of Public Enemy's classic hit, Fight The Power, was aired on the 2020 BET Awards.



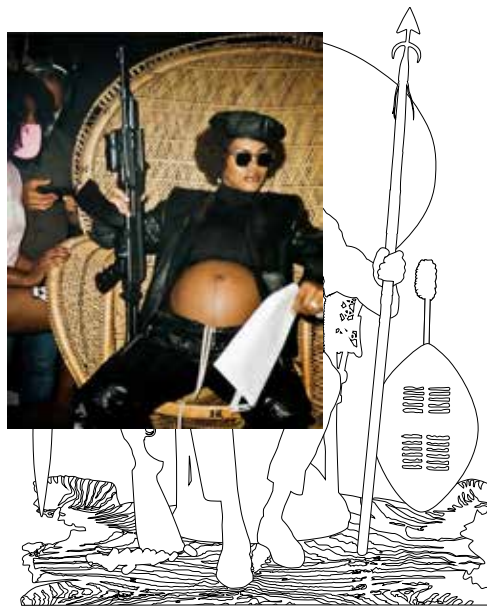
On July 02, 2020, in an unknown place, an artwork of Huey in a rattan chair, made by @keawoodsart, was published on Instagram, #blackpantherparty.



On July 20, 2020, in Amsterdam Bijlmer, The Netherlands, a photograph of Jessica de Abreu sitting in a rattan chair holding the book *Angela Davis, An Autobiography*, was published on [Theblackarchives.nl](https://theblackarchives.nl).



On August 03, 2020, in USA, a photograph of a pregnant black woman (presumably Nikki Taylor) in a rattan chair, made by Spike Tey, was published on Instagram, @hueypnewtonfoundation.



On August 23, 2020, in West Oakland (CA), USA, a photograph of an empty rattan chair with flowers, was published on Instagram, @blackpantherpartylegacy.



On September 12, 2020, in Oakland (CA), USA, a photograph of Frederika Newton in a rattan chair in front of a mural depicting Huey P. Newton, made by Damien McDuffie, was published on Instagram, @hueypnewtonfoundation.



On November 2, 2020, in New Parish, Oakland (CA), USA, a photograph of Candice B-Moore in a rattan chair, was published on Instagram, @bmoore_buddhaft.



On January 26, 2021, in Berkeley (CA), USA, a graphic illustration of Huey in a rattan chair, made by Marcus Kwame Anderson, featured the cover of The Black Panther Party: A Graphic Novel History by David F. Walker.



On February 12, 2021, in Hollywood (CA), USA, the poster of Huey P. Newton in a rattan chair, was featured in the movie Judas and the Black Messiah by Shaka King.



On February 17, 2021, in Oakland (CA), USA, a photograph of an empty a rattan chair with the screen-printed poster called Untitled (Huey Newton) and flowers, made by Jane Tyska, was published on Getty Images.



On March 12, 2021, in a place unknown, a photograph of fashion model Sharondra (@psluvashanti) in a rattan chair, made by Rareimagephotos, was published on Instagram, #hueynewtongunclub.



On March 24, 2021, in San Francisco (CA), USA, an image of rapper 24kGoldn in a rattan chair channeling the sun, made by Jonathan Mannion, was used for the promotion of his new album El Dorado.



On June 20, 2021, in a place unknown, a digital vapourwave artwork of Hueyin a rattan chair, made by Left-Wing Vapourwave, was published on Instagram, #hueynewton.



On July 11, 2021, in Oakland (CA), USA, a photograph of an empty rattan chair in front of the Office Of The Mayor, was published on Instagram, @hueypnewtonfoundation.



On August 31, 2021, on 3032 Market St, Oakland, (CA), USA, a mural that features an image of Slauson Girl in a rattan chair, made by Natty Rebel, was reposted on Instagram, @hueypnewtonfoundation.



On September 6, 2021, in an unknown place, a photo of George Evelyn a.k.a. Nightmare on Wax, made by Viktor Sloth, was used as a promotion for his new album Shout Out! To Freedom...



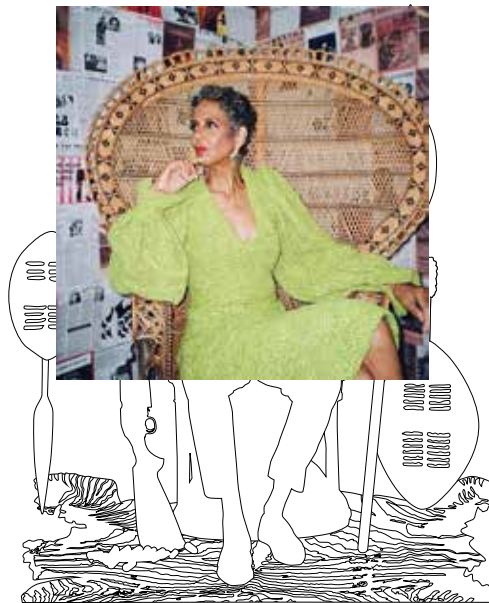
On October 30, 2021, in Oakland (CA), USA,
an apparel of Huey in a rattan chair, made by
APTTPROJECTLLC, was published on Instagram, @
hueypnewtonfoundation.



On December 21, 2021, in Oakland (CA), USA, a special edition art print of Huey in a rattan chair, made by Kele, was published on Instagram, #hueynewton.



On December 04, 2021, in Oakland (CA), USA,
a photograph of Fredrika Newton in a rattan chair, was
published on Instagram, @hueypnewtonfoundation.



On December 8, 2021, in Phoenix (AZ), USA, a pencil drawing of black santa with grey beard and dreadlocks in a rattan chair, made by Huni B, was published on Instagram, #hueynewton.



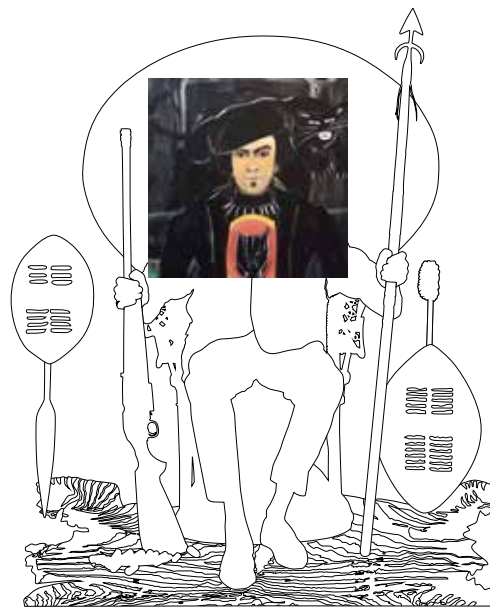
On December 11, 2021, in Atlanta (GA), USA, a photograph of Brian Terry (@imbriankeith) in a rattan chair, made by Eclectic Soul rentals, was published on Instagram, #hueynewton.



On January 14, 2022, in Oakland (CA), USA,
a photograph of Beto Lopez in a rattan chair,
was published on Instagram, #hueynewton



On January 20, 2022, in USA, an artwork of Huey as Marvel's Black Panther, made by Irtimed Sirron, was published on Instagram, #hueynewton.



On January 28, 2022, a photograph of The Panther Mama and her son in a rattan chair, made by an unknown author, was published on Instagram.



On February 1, 2022, in Wakanda, Africa, an illustration of a black heart in a rattan chair, made by Johnny Osborne (OhJohnnyClothing), was published on Instagram, #hueynewton.



In February 02, 2022, at Roosevelt Row Arts District in Phoenix (AZ), USA, a mural that features Huey in a rattan chair, made by @lalocota, @tatocaraveo and @highlikevolar, was published on Instagram, #hueynewton.



On February 4, 2022, in Killeen (TX), USA, a t-shirt of Huey in a rattan chair with the title Free Me, made by dirtysouthangelKustomKreations, was published on Instagram, #hueynewton.



On February 11, 2022, in London, United Kingdom, a photograph of Ben (@afrotwinslondon) in a rattan chair, made by @thenewancestor, was published on Instagram, #hueynewton.



On March 02, 2022, a photograph of a pregnant black woman (presumably Brianna Shae) in a rattan chair, under art direction of Brianna Shae, photographed by Avion Thomas, was published on Instagram.



On March 15, 2022, in Louisville (KY), USA, a tattoo of Huey in a rattan chair made by z_tat_too, was published on Instagram, #hueynewton.



On March 27, 2022, in Oakland (CA), USA, a banner with the image of Huey in a rattan chair, made by members of TheFamilyFunction, was used as the home-opener tifo for a game of soccer team Oakland Roots.





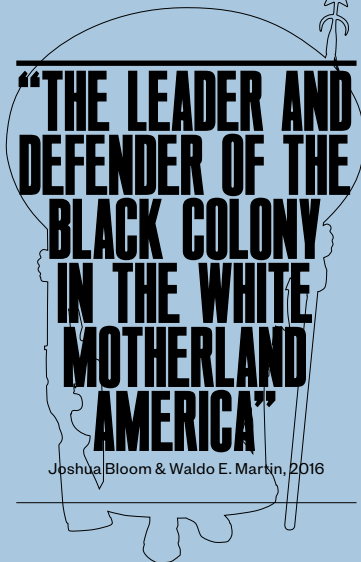
"A BLACK URBAN WARRIOR!"

In this section, we present a variety of found texts that describe and interpret 'Huey in a rattan chair'. Between all these sources, the significance of the iconic image rises to the surface.

"Three days after the Sacramento action [May 2, 1967], Huey and Bobby [Seale] began to work with [Eldridge] Cleaver on the second issue of the Party's paper, which would be the first full-format edition. They laid out the paper at Beverly Axelrod's house [a civil rights attorney who represented Cleaver and later the Black Panther Party] in San Francisco. [...] [T]he Panthers called in a radical white photographer [possibly Blair Stapp] who brought over his camera and tripods to take the pictures for the issue. For the photoshoots, Eldridge brought in the zebra-skin rug, rattan chair, and African shield and composed the famous picture of Huey P. Newton on his wicker throne." (Bloom, 2016, 80)

"Above the Ten Point Program, under the headline 'Minister of Defense,' the Black Panther carried a photo of Huey that serves to announce to the world that the vanguard of Black Power had arrived. In the photo, Huey is seated and facing the camera. His forehead, nose, and left cheekbone are well illuminated, whereas the right side of his face is obscured in shadow, capped by the trademark black

beret tilted at a precise angle to cover the top of his right ear. His slacks, shoes, and leather jacket are also black, his pressed shirt light colored—the standard



Joshua Bloom & Waldo E. Martin, 2016

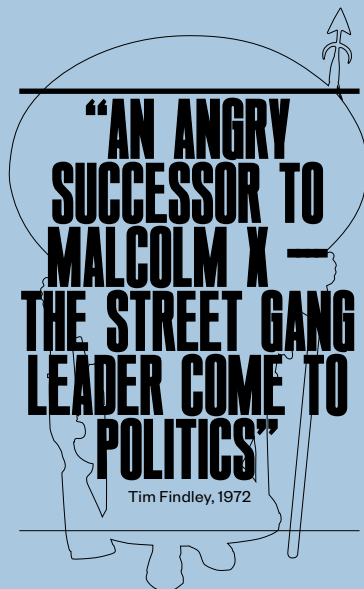
Black Panther uniform. He sits comfortably but alert, his feet positioned, ready to stand. Behind him is the ornate fan of the wicker throne in which he sits. A handful of live ammunition sits in a small pile on the ground near the butt of the rifle he holds in his right hand. Like the zebra-skin rugs on the floor and the

two shields behind him, the tall black spear in his left hand suggests Africa. The photo announces Huey as leader and defender of the black colony in the white motherland America." (Bloom, 2016, 73)

"This image of Huey P. Newton, a founder of the Black Panther Party, appeared in the first official issue of The Black Panther – Black Community News Service. Fellow Panther Eldridge Cleaver selected props such as the zebra skin rug and Zulu shield to evoke the fearless leadership of a warrior king. Newton was even seated in a throne-like rattan 'peacock chair, spear in one hand, shot gun in the other. The image of an African American man armed defensively was a powerful statement of intent in marked contrast to the nonviolent campaigns for integration. Elaine Brown, who led the Black Panther Party from 1974-1977, said the photographic poster of Newton had been her 'introduction to revolutionary art'." (Soul of a Nation, 2017)

"There was one best understood image of Huey Newton at that time which appeared everywhere in posters and buttons — Newton seated rigidly in the wicker chair of African kings, his beret drawn down over one eye, one hand gripping a shotgun and the other a spear. [...] Newton disliked it and even before he left prison ordered it discontinued. The seething image of black revenge stuck, however, portraying

Newton as an angry successor to Malcolm X — the street gang leader come to politics." (Findley, 1972)



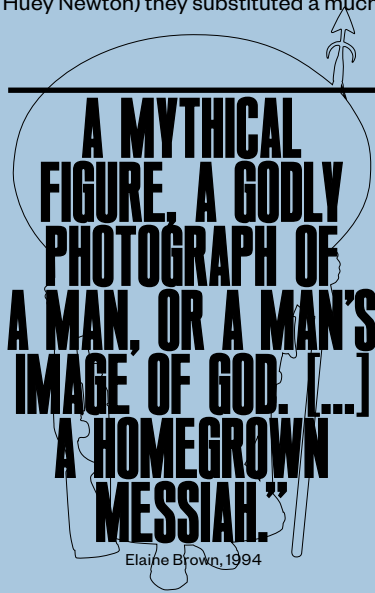
Kathleen Cleaver: "This is a Black Panther, so there's a lot of African symbolism [...] it looks like a warrior". Emory Douglas: "An urban warrior!" Cleaver: "A BLACK URBAN WARRIOR! A Black Panther!... This was early, the Black Panther Party was very small when this picture was taken". (All Power to the People!, 2018)

"Newton proudly poses on his rattan throne: spear in one hand, rifle in the other. His expression is stern and his gaze meets the eye. The photo at once mocks Western colonialist portraiture—the zebra rug, the unambiguously "tribal" props in the background, but this stops at Newton. And it is with him that this photo turns the genre's stereotype on its head. Newton is not an object controlled by Western colonists: he is a crusader against it. Newton is ferocious. Newton is a warrior. In this portrait, he acknowledges the centuries-long history of colonialism and threatens to break down the system itself." (Gedal, 2015)

"The poster was made from a photo taken by Eldridge Cleaver in 1967 at attorney Beverly Axelrod's house. Eldridge made the original posters and then gave them to the Black Panther Party to sell. It quickly became the leading poster of its time and was sold throughout the world. The poster is a symbol of man's evolution in self-defense, from the spear and shield to the shotgun." (Oakland Museum of California)

"This is one of the most iconic images of the Black Panther Party - Minister of Defense Huey Newton seated in a wicker chair, holding a spear and a bolt-action shotgun, surrounded by Africana. The scene was composed by Eldridge Cleaver. Newton is holding an unusual firearm, a bolt-action box-magazine shotgun, most likely a Mossberg model 485. When

the photo was recreated for the 1995 film "Panther" (directed by Mario Van Peebles and starring Marcus Chong as Huey Newton) they substituted a much more



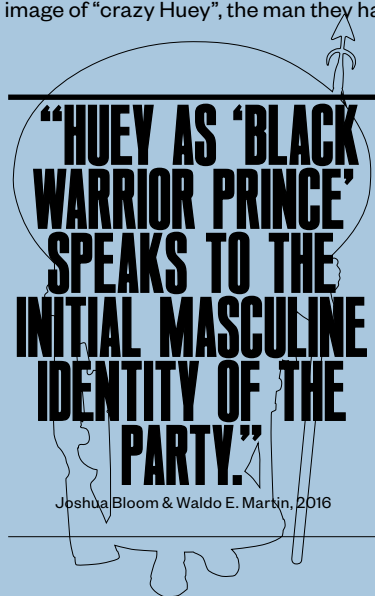
standard .30 caliber M1 carbine, but still scattered shotgun cartridges next to the rifle as in the original photo." (Oakland Museum of California)

"And while the defiant image of the group resonated with a lot of young people (a poster of Newton in a rattan throne, a spear in one hand and a rifle in the other, adorned many a dorm room wall), it clearly scared the hell out of the authorities." (Elder, 2016)

"[T]he man's revolutionary role [was presented] as central and the women's revolutionary role as supportive. This patriarchal orientation of Black Panther politics, common to most black nationalist and other movement organizations at the time, is evident throughout the Party's early actions and communications. Telling contrasts, such as the iconic representation of Huey as "Black Warrior Prince" set against the relatively obscure representation of the Panther woman as "Woman Warrior," speak to the initial masculine identity of the Party." (Bloom, 2016, 97)

"Huey had gone to prison within the first year of the party's formation. During the three years in prison, his small essays on revolution, printed and distributed in pamphlet form, had been required reading for party members, as his rattan-chair poster had been our introduction to revolutionary art. Thousands had joined the Black Panther Party while Huey was behind bars. To them he was a mythical figure, a godly photograph of a man, or a man's image of God." (Brown, 1994, 251)

"For those who had known him on the streets of Oakland [...] Huey's mythical persona had supplanted the street image of "crazy Huey", the man they had



Joshua Bloom & Waldo E. Martin, 2016

known in pre-Panther days. He had become a kind of homegrown messiah." (Brown, 1994, 252)

A SHORT HISTORY OF THE BLACK PANTHER PARTY & HUEY NEWTON

Below you can find a short and summarized timeline of the Black Panther Party and the role of Huey Newton in it. For a more extensive history, please visit: post-what.com/hueyremixed/the-context/

The Black Panther Party for Self Defense (1967–1982) was a revolutionary political organization that sought liberation through anti-racist and anti-capitalist strategies. The Party combined armed resistance against police brutality and state oppression in the black communities, with community service programs (e.g. breakfast for children, free medical service and a school). The Black Panther Party became known to the world through its spectacular image and their performative actions through rallies and media appearances.

Huey P. Newton (1942-1989) was the co-founder and Minister of Defense of the Black Panther Party. He was seen as the visionary and intellectual leader of the party.

OCTOBER 22, 1966 The Black Panther Party for Self Defense was founded by Bobby Seale and Huey P. Newton in Oakland, California. The Ten Point Platform and Program is their founding document.

MAY 2, 1967 Bobby Seale leads a group of thirty heavily armed Panthers who march into the Californian State Capitol in Sacramento to protest the Mulford Act, a bill that will restrict the right to bear arms in public. "The Black Panther Party burst upon America's consciousness when media from all over the world covered this protest" (Shames, 2016) In May, after Sacramento, Eldridge Cleaver joined the party and became the Minister of Information.

MAY 15, 1967 The image of Huey Newton in a rattan chair composed by Eldridge Cleaver was published in the 2nd edition of the The Black Panther: Black Community News Service, next to the Ten Point program.

OCTOBER 28, 1967 Newton is involved in a shootout with Oakland police after a traffic stop. Officer John Frey is killed, Newton is shot in the abdomen. Newton is arrested and charged with first-degree murder. From this moment until his release on August 5, 1970, Huey was incarcerated in the Alameda County jail in Oakland, California.

NOVEMBER 1967 Kathleen Neal (later Cleaver) moved to San Francisco to join the Black Panther Party and became one of the first recruits to join the 'Free Huey!' campaign. Together with Eldridge Cleaver, she set up the campaign and would go on to become a key player in the Panther leadership.

The 'Free Huey!' campaign galvanized the Black Panther Party and increased its reception and supporters. It became a black radical rallying cry that swept across a generation of young activists. Besides that, it was a way for white liberals and celebrities to associate themselves with the Panthers. "Huey ain't on trial, the black people are on trial here." Bobby Seale said on **JULY 15, 1968** in front of the Alameda County Court House in Oakland. Essential to the Free Huey! Campaign is that the Party would give priority to the political path over Newton's personal interest. The Panthers would use Huey's trial as a forum to put America on trial, to expose its inherent racism and injustice.

By the **FALL OF 1968**, the Black Panther Party, became a national organization, with chapters in more than 20 cities. The newspaper had a weekly circulation of more than 100,000 copies.

FEBRUARY 17, 1968 On Newton's birthday the first 'Free Huey!' Rally was held at the Oakland Auditorium,

which presented a merger between SNCC (Stokely Carmichael, H. Rap Brown) and the Black Panther Party.

APRIL 4, 1968 Martin Luther King Jr. was murdered at the Lorraine Hotel in Memphis, Tennessee.

APRIL 6, 1968 17-year-old Lil' Bobby Hutton, one of the first Panther recruits is killed during a shootout with police in Oakland. He was the first Panther killed in action. Eldridge Cleaver was also wounded.

SEPTEMBER 8, 1968 A jury acquits Newton of murder but convicts him of voluntary manslaughter in the killing of Officer Frey and sentenced to two to fifteen years in prison.

SEPTEMBER 10, 1968 Two white on-duty uniformed police officers shot up the windows and office of the Black Panther National headquarters in Oakland. The target is apparently the poster of Huey in a rattan chair.

DECEMBER 1968 Unwilling to go back to prison, Eldridge Cleaver went underground and clandestinely travelled to Cuba, eventually to Algeria.

AUGUST 19, 1969 Seale is arrested in Berkeley on charges of inciting a riot at the Democratic National Convention in Chicago a year earlier. At the famous

Chicago Seven trial, Seale is bound and gagged after refusing to stop his courtroom outbursts.

In 1969 the Black Panther Party's political practice makes an important transformation to community programs. In late January, the Party launched its first free breakfast at Father Earl A. Neil's St. Augustine's Episcopal Church in west Oakland, which sparked the rise of the Free Breakfast Program. By November the Party reported feeding children free breakfast daily in twenty-three cities across the country and from coast to coast.

APRIL 2, 1969 In New York, twenty-one Panthers were arrested and charged with dozens of conspiracy charges, allegedly "plotting terrorists acts". The New York 21 were acquitted on May 13, 197, making it the longest trial in the state's history.

JUNE, 1969 Chicago's Black Panther deputy chairman, Fred Hampton announced a coalition with the Young Lords and the Young Patriots: "We got blacks, browns, and whites... we've got a Rainbow Coalition!"

DECEMBER 4, 1969 Members of the Chicago Police Department, in coordination with the FBI, raided the apartment of Fred Hampton. Hampton was executed in the bed where he slept; Mark Clark also died.

JUNE 1970 The first International Section of the Black Panther Party was set up in El Biar, a suburb in the hills outside Algiers.

AUGUST 5, 1970 Newton was released from prison, after his first conviction for the death of officer Frey is overturned. He moves into a top-floor apartment at 1200 Lakeshore Ave., Oakland.

FEBRUARY 26, 1971 Newton and Cleaver expelled each other from the Party, during a conversation through the phone that was broadcasted on a local television program broadcast. That fateful phone showed the growing rift between Newton's notion of a socialist-leaning, politically engaged Panther Party and Cleaver's notion of a guerilla warfare oriented party.

MAY 25, 1971 Seale's murder conspiracy case is dismissed in New Haven, Conn., following dismissal of his case in Chicago. He is freed after 21 months in jail.

AUGUST 21, 1971 George Jackson, author of *Soledad Brother*, founder and leader of the Black Panther chapter at San Quentin Prison, was shot and killed by guards.

SEPTEMBER 1971 Invited by the Chinese communist party, Newton makes a trip to China with fellow Panthers, Elaine Brown and Robert Bay.

Around 1972, The Black Panther Party ceased to be a national organization and once again became a local Oakland organization.

MARCH 29, 1972 The Black Community Survival Conference is held at Oakland Civic Auditorium. Ten thousand bags of groceries are given away with canned goods on the bottom, packaged goods in the middle and a 4-pound chicken in every bag.

MAY 20, 1972 The Black Panther Party announced that it was running Chairman Bobby Seale for mayor of Oakland, and Minister of Information Elaine Brown for a seat on the Oakland City Council. They both lost their political bids in April 1973.

1973 Newton appoints Elaine Brown chair-woman, the number two position in the Party.

SEPTEMBER 1973 The Oakland Community School opens to educate the children of the Panthers. Capacity of 150 kids is soon reached.

AUGUST 1974 Put on trial for a variety of violent offenses such as assault and multiple murders, Newton and his girlfriend (later his wife) Gwen Fontaine fled to Havana, Cuba, where they lived until 1977.

AUGUST 1974 Elaine Brown become leader of the Black Panther Party, that Under Elaine Brown's leadership from experiences something of a local renaissance as a social democratic organization. The cornerstone of the Party's program was the Oakland Community School, an elementary school directed by Ericka Huggins.

1980 Newton earned a Ph.D. in the Social philosophy program of History of Consciousness from the University of California at Santa Cruz. His dissertation, "War Against the Panthers," was subtitled "A Study of Repression in America."

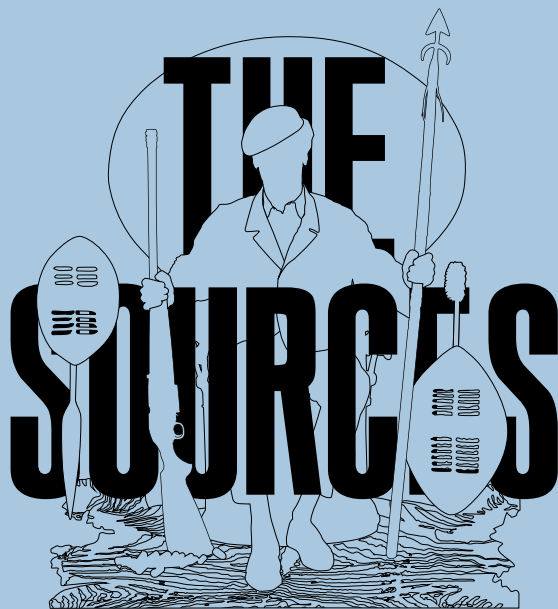
1982 The Black Panther Party is dissolved and the Oakland Community School closes.

AUGUST 22, 1989 Newton, 47, is shot to death on a West Oakland street by a member of the Black Guerrilla Family, Tyrone Robinson, allegedly over a drug deal.

COLLAGE OF SAMPLED WRITINGS



AVAILABLE ON POST-WHAT.COM/HUEYREMIXED



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IMAGE SOURCES

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COLOPHON

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Studio for Visual Pop.Culture is a design research studio based in Rotterdam, The Netherlands. The studio designs and researches visual identity politics.

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HUEY REMIXED: THE TIMELINE

Huey Remixed is an ongoing research project that investigates how remix strategies are used in design, art and visual culture. The collection of remixes of 'Huey P. Newton in a rattan chair' is a case study that aims to deconstruct the principles of remix through methods such as sampling, collecting, indexing, appropriating, contextualising and collaging.

This first volume, titled 'The Timeline', captures and collects the many reproductions and appropriations of the iconic image of the co-founder and Minister of Defense of the Black Panther Party and presents them chronologically.

The collection of reproductions and appropriations serves as the foundation for further understanding of the principles of remix in art, design and visual culture. In the upcoming volumes, we will investigate the role of the original and the copy in remix, the relationship between author and audience, the progression and regression of meaning and the concept of rewriting history through the art of remix.

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